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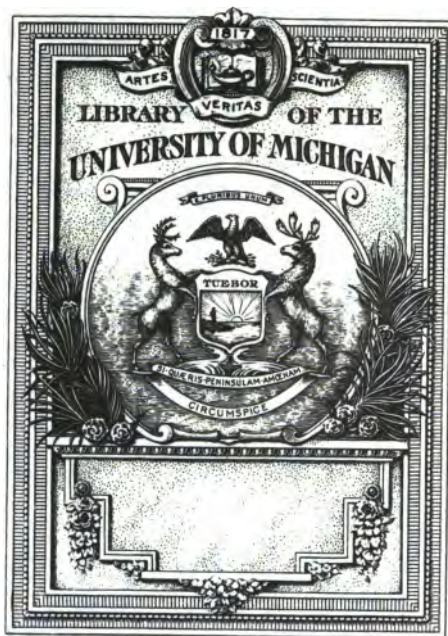
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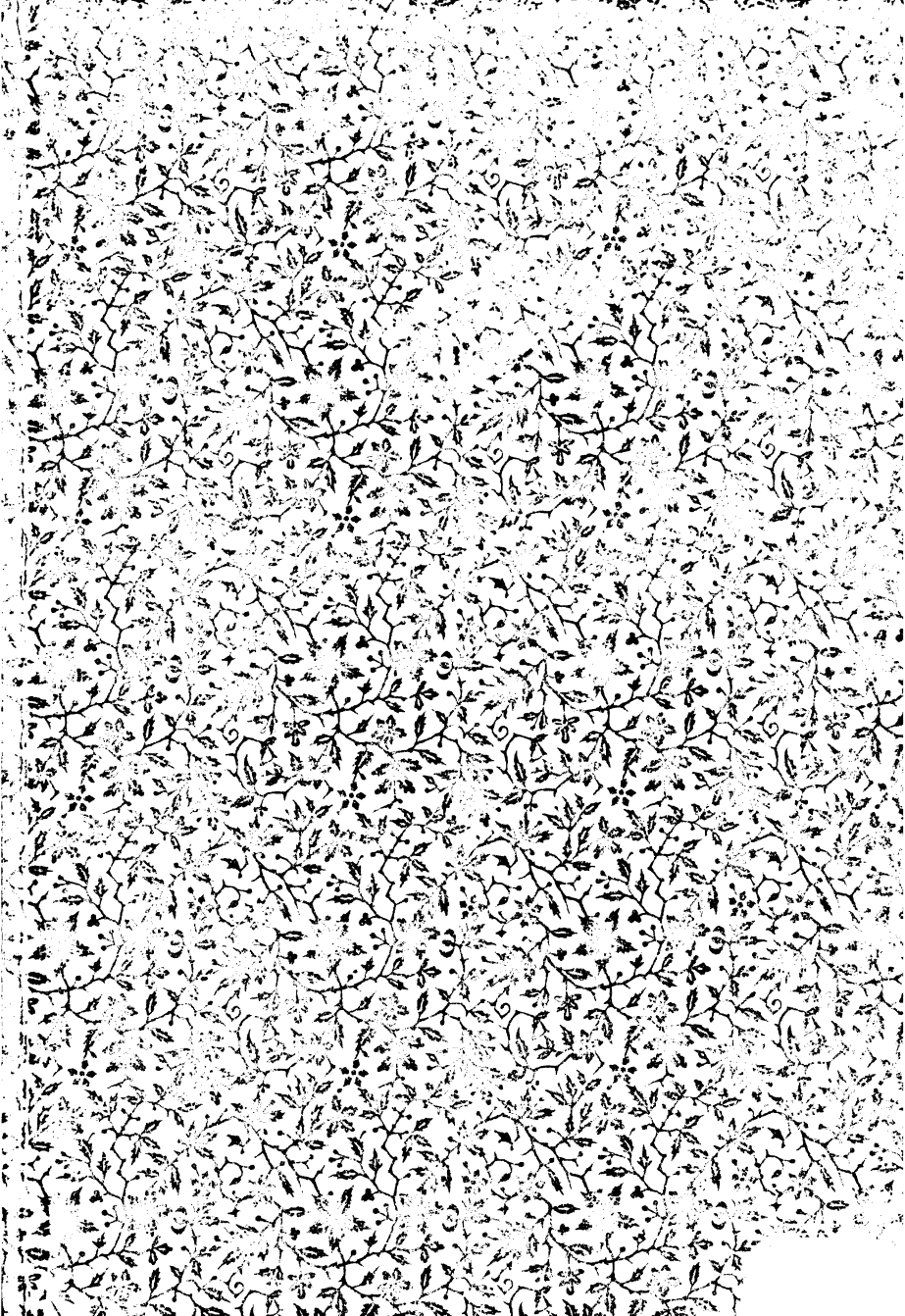
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# SOME HOBBY HORSES;

OR,

HOW TO COLLECT

*Stamps, Coins, Seals, Crests & Scraps.*

BY

C. A. MONTRESOR,

AUTHOR OF "HOT WEATHER LESSON BOOKS."

SECOND EDITION.


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W. H. ALLEN & CO., 13 WATERLOO PLACE. S.W.

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## INTRODUCTION.

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I SUPPOSE there is hardly a child in the world who has not had, at one time or another, a Hobby Horse to ride!

The favourite Hobby Horse is generally dignified by the name of a "collection."

I, myself, am one of a large family, and I should be sorry to say how many varieties of things we did not "collect" in the house, in the garden, and, above all, in the shrubberies which surrounded my old home.

We even had "collections" which we visited in our daily walks; little heaps of shells or stones, hidden in the long grass which bordered the dusty chalk roads, and which served equally as a shelter for our collections, and for dear old "Juba's" favourite bones.

The boys had a hobby for collecting birds'-eggs (they sometimes forgot to blow them!), butterflies,

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caterpillars, silkworms (we poor girls had to wind the delicate silk), stamps, and coins.

My sisters had a hobby for seals, crests, monograms, trade-marks! I, myself, "collected" stones and shells. One of us had a Hobby Horse in the shape of slate pencils, and in a drawer, hidden under a multitude of boxes, might have been found the lost "ends" of many a precious pencil. In the autumn we picked up dead leaves, imprisoned them in medicine-bottles filled with acid, and peeped at them every night to see if they had turned to "skeletons."

In the shrubberies we kept "collections" of berries and acorn cups; had we been allowed, we should certainly have started a collection of wayside treasures, such as old boots and cast-off shoes.

I remember secretly picking up a hair-pin one day in the road, and wearing it for weeks in my thick hair, under the firm belief that it had once belonged to the Queen of my Heart—a pretty, fair-haired girl, whose innocent flirtations with the officers of the garrison town I watched with the wildest interest from the school-room window!

There was an unwritten law in the house which forbade any two of us having separate collections of the same kind; but, even with this regulation, the house was over-run with dusty boxes containing the relics of the last hobby.

Caterpillars frightened the children by appearing in

their beds at night, and blackbeetles lurked unsuspected in the depths of the shelf which held my very grimy collection of stones.

The other day I amused myself with looking over the remains of some of these precious "collections"; only a few, of course, have survived—those we judged to be really "valuable" when our old home was broken up, and we came to live in smoky London; and I was much struck by the wild confusion with which even the best kept of these treasures was arranged. The coins of Great Britain in the time of Queen Anne lay on the top of Roman medals, and both were classed alike as "Antique English"! Ores and fossils reposed side by side, divided only by a smooth white ball of stone picked up by Nurse on the beach. We understood nothing of the history of coins, or of the proper arrangement of fossils; our great idea was to get as many specimens as possible, no more duplicates than we could easily "swop" (that was the boys' word, not mine), and arrange everything "prettily."

"Science" was synonymous in our ears with "lessons," and hobbies were "play."

I am no friend now to "lessons out of school"; I cannot bear to see a child poring over a book when the sun invites her to run in the garden; but sometimes a wet day *will* come, and then I hope you may be amused if I tell you a little about your "collections," and teach you how to ride a Hobby Horse with

profit and pleasure. I assure you, a little knowledge will soon render your hobbies really valuable.

Since I have grown up, Mr. Wood and Miss Buckley have written charming books, explaining to a child's understanding the marvels of Natural History, and telling them much which I longed to know of butterflies, flowers, and shells.

I, therefore, shall confine myself to the world of Art, as the world of Nature is so well represented; and, if you will allow me, I will try and amuse you with a chat over your Scrap-books, your Crest-album, your Stamp-album, your Seals, and your Coins.

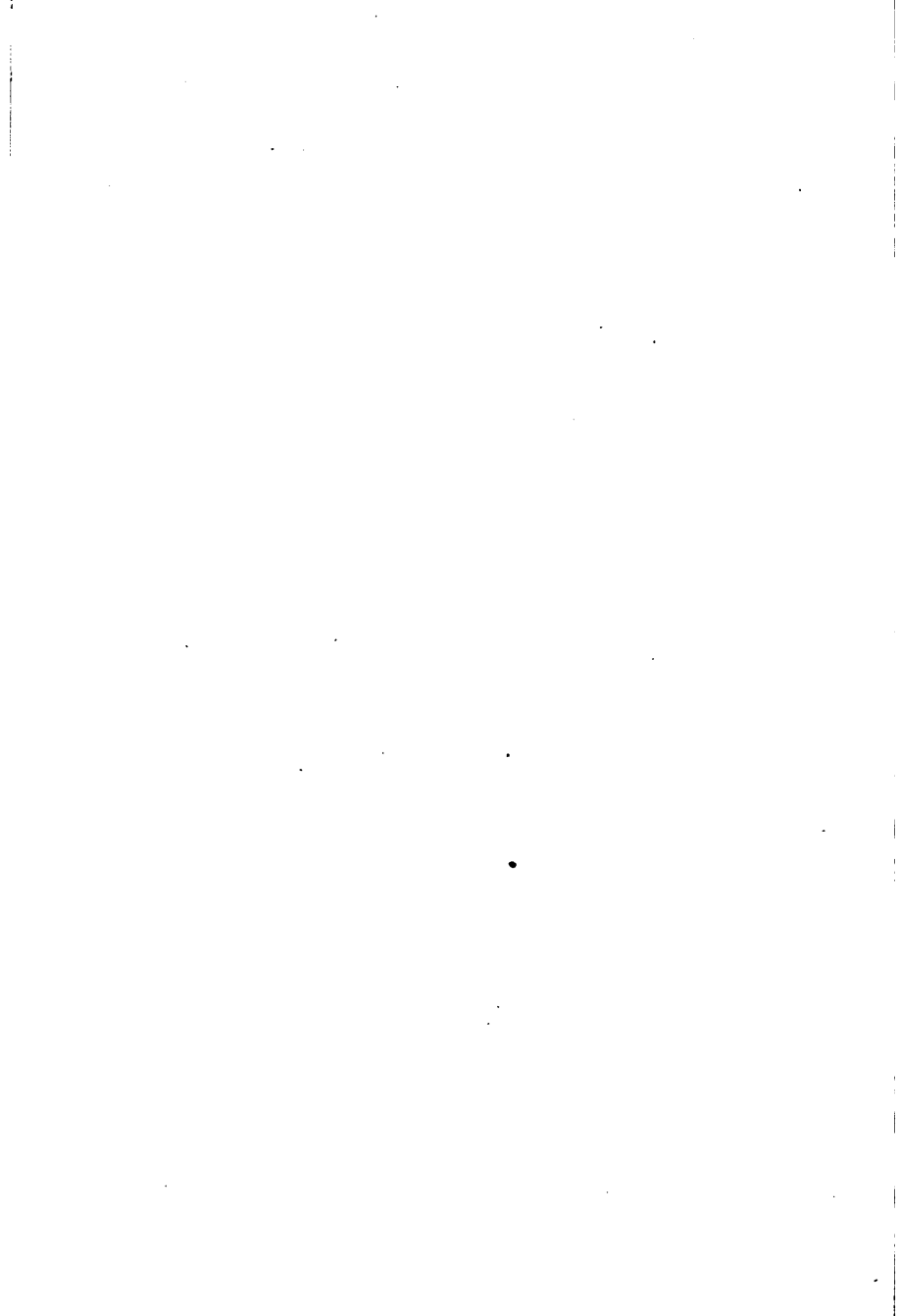
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# SOME HOBBY HORSES,

AND

HOW TO RIDE THEM.

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## CHAPTER I.

### HOW TO KEEP A SCRAP-BOOK.

---

I HAVE beside me, as I write, a scrap-book, which must have been put together more than fifty years ago. It was made by my mother's governess!

I say it was "made," and I mean it literally. Paper was dear at the beginning of the century, and this scrap-book is not only filled with, but also actually made of, scraps!

I should like you to see it as it lies before me. It is a thick grey volume, and it is not till you have examined it carefully that you find out that it is a specimen of amateur book-binding; that the grey cover is of thin silk, stitched over card-board, and the backs are made of stout ribbon, neatly pasted; that the leaves are, each one of them, old circulars, con-

taining rules and regulations for a Sunday-school (if you hold them up to the light you can read the words through the thin paper of the poorer prints). What a work of patience it must have been !

We will open it and look inside.

You can guess that a book which cost such trouble to make was not one to be too lightly filled ; a great deal of consideration was needed to decide what scraps were worth inserting. Here is a beautifully illuminated coat-of-arms ; there is a rare etching (given evidently by a friend) ; here is a water-colour sketch, curious now from the old-fashioned, artificial mode of grouping the flowers, but most carefully designed and tinted ; there is a valentine, hand-drawn ; here are bits out of old books of prints (perhaps doomed at the time to the fire). All are fastened on with the greatest neatness and scarcely a scrap of paper is left unused.

Now I will turn to another scrap-book, begun in the Christmas holidays of 1885, and filled before New Year's Day, 1886.

This is a very smart book ! The cover quite puts my old friend to shame ! It is of green morocco, and on it is engraved in gold a beautiful picture of stags drinking at a stream of water.

I open it (having carefully washed my hands lest the dust from my old friend in grey should cling to them), and what do I see ? First page, a large expanse of white paper, and in the centre, sloping down a little, and with a good deal of shiny gum visible, "Edith," in ornamental letters, cut from *The Queen* newspaper.

Well, it is not a bad idea, but it is a pity a little

trouble was not expended in keeping the letters straight.

We will go on.

I observe that only one side of each sheet is covered, from which you might suppose that only very valuable pictures are put in.

It is full of Christmas cards !

Two cards are stuck into each page, sometimes straight, sometimes crooked ; paper is cheap, scrap-books are not dear, and margins " set off " a card so well.

Will anybody care to keep this scrap-book for fifty years ?

I don't say, mind, that all the Christmas cards are ugly. Far from it. Or all valueless. Some may, one day, be of great value ; but these are exceptions.

Every card, pretty or ugly, which was received on Christmas Day, was hurriedly stuck into this precious volume one wet Saturday, and the result is not at all successful. I doubt if " Edith " herself will ever look at it twice.

Now do, dear children, have a little ambition, and make your scrap-books worth keeping. You have nothing valuable to put in them ? No, I daresay you have not ; but then wait a day or two, or even a week or two, till you have. If you are fond of " collecting," you must learn patience. Of course, you will not get valuable prints given you every day ; but at least you can take care to put in only what you would really like to keep, and never to allow rubbish for the sake of " filling up."

The places you have yourself visited, the celebrities

in whom you really feel interested, the public ceremonies you have seen or wished to see, all these will furnish pictures which will have an interest for you during your whole life.

Above all things, don't hurry !

The more years your scrap-book lasts you the more interesting it will be to yourself and to other people. Anything which can be done in a day gives only a day's pleasure. This will be your play scrap-book ; but I have an idea that scrap-books might very well be turned to account in lesson time ; and if you were so *unlucky* as to have me for a governess I would make you start a lesson scrap-book.

Some things are learnt so much more easily by pictures than by reading ; amongst these is Architecture.

Now, why should you not have an architectural scrap-book ?

I was never taught anything of architecture as a child, and I have often regretted it.

How many beautiful cathedrals I have seen without knowing why they pleased me !

How many old country churches have I visited, and wondered when they were built !

A little architectural knowledge would have informed me at once !

Now, I should like any child who feels an interest in this chapter to buy a scrap-book (or make one for herself, better still), and collect and arrange, according to date, pictures or photographs of churches of every style known.

Of course this, being a lesson-book, must be very

carefully kept, and you may find it wise, at first, to put your pictures in with only the corners gummed, so that they can easily be taken out and re-arranged if you have made any mistake.

I should, if I were you, confine myself entirely to English architecture; that will simplify matters a good deal; and as you are not likely, at present, to be a great traveller, you will find it easier to collect trustworthy information.

Count the number of pages in your book, and number them, leaving two or three at the end for the index, and divide the rest into Periods, allowing so many pages to each Style.

There are six Periods or Styles of English church architecture—

- I. Anglo-Saxon.
- II. Norman.
- III. Early English.
- IV. Decorated English.
- V. Perpendicular.
- VI. Debased English.

We will suppose you have about one hundred pages in your scrap-book, and have numbered them all neatly; I should allow five pages for the first Period, ten for the second, twenty-five for the third, the same number for the fourth, twenty for the fifth, and fifteen for the last.

Now I am going to tell you how to find out to which period the churches you see should be referred.

Of course, if you know the clergyman of the parish, or even the old clerk, you will be able to find out a good deal of its history from them. Always try and

learn, when you are shown over a church, when it was built, and whether it has been much restored ; but if you are the youngest of the party, or for other reasons feel shy of asking questions, here are a few simple rules to guide you.

And first I must explain to you a few of the terms of architecture.

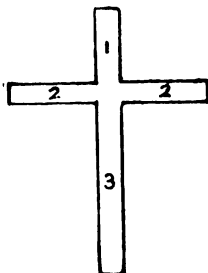
A church, you know, is usually built in the shape of a cross ; and I need not tell you why that shape has been chosen ; you all know that the Cross is the symbol of the Christian religion.

You are aware, also, that the head of the cross, where the table stands, is generally due east, and that it is called the chancel. The word " Chancel " means lattice, and it is so called, says Webster, because that part of the church used to be enclosed by a lattice, or cross-bars, for protection—a railing still fences it off from the body of the building.

Although no one part of God's house is holier than the rest, yet it has always been felt fitting to bestow more care in decorating this spot, where stands the Table of the Lord, than any of the rest of the building. You have often noticed, I daresay, that the eastern window is the grandest in the church, and that the chancel benches are the most beautifully carved. Three steps usually lead down into the body or nave of the church. These steps are said to symbolise the Christian graces of Faith, Hope, and Charity, which should adorn all who present themselves at the Lord's Table.

The Nave is the continuation of the long arm of the cross. The word " nave " has been variously interpreted.

Max Müller says it is derived from the Latin *navis*, "a ship," and was applied to this portion, the largest part,



1. CHANCEL.
2. TRANSEPTS OR AISLES.
3. NAVE.

of the church because the early Christians often likened the church to an ark or ship of safety, riding on the waters of the troublesome world. You will see this idea alluded to in the Christening Service. Others say that nave is derived from a Saxon word, *nafa*, which meant the thick part of a wheel, the centre whence spring the spokes; and that it was applied to the centre of the church because the aisles

and the chancel spring out of it.

There is a curious old church at Whitby, which is built entirely in the shape of a ship; it was raised by some sailors in memory of a wonderful escape from shipwreck. I remember the pulpit, reading desk, and clerk's desk are built in a curious way together, in three stages, a winding staircase leading from one to the other, and if a stranger preaches there the clerk has to go on before him to show him the way!

The short arms of the cross are formed in churches by the transepts.

The word "aisle" is from the French *aile*, and means a wing, and the side passages of the church are so called.

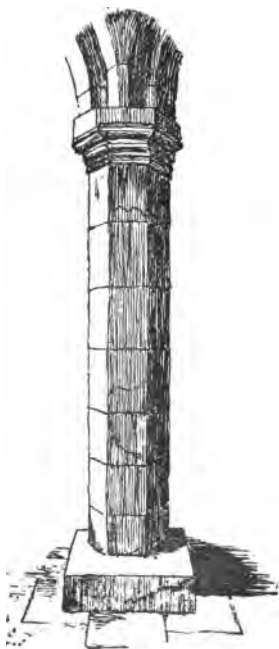
The side windows are called Cleristery windows; this is rather a dreadful word to remember, is it not? Yet it only stands for "clear-story," and the old

architects used to call them "clear-story windows" because that row of windows always rose clear above the other parts of the building.

A window jutting out from the building is called an "oriel" window, from the French word *oreille*, which means "an ear," because it juts out like an ear does from the human head.

A circular window is sometimes called a "rose" window, when it is subdivided into many parts like the petals of a rose.

The stone posts which divide the windows into separate partitions are called mullions, also from a French word which means "to mould." The tops of the pillars, which are often beautifully carved and decorated, are called "capitals," from a Latin word meaning "head"; you might easily term them the head of the pillar. The column of the pillar is called a "pier," from *pierre*, "a stone."



PILLAR.—TYSOE, WARWICKSHIRE.

The walls of many churches are, as we shall see, supported outside by blocks of stone; these are called buttresses. They are often finished off and adorned by "pinnacles," slender, ornamented spires, which

took their title from the Italian word *penna*, "a feather," because they are light and airy-looking as any feather.

Sometimes the roof of the church has a little railing running round, rising about the height of a man's breast, and called from that fact a parapet. *Parapetto*, "breast high."

I do not think I need trouble you with any more difficult words; I wish I could spare you altogether, but a few we must have, if you are to understand anything of architecture; and I never feel I can trust any child to look in a dictionary for a word she does not recognise; she is far more likely to shut up my book at once, and, with a sigh of relief, declare it is too difficult, and she will never understand it.

And now we will set to work to sort out some of this mass of church pictures you have collected from old parish magazines, worn-out books, and photograph albums, and we will see if by only looking at them attentively we can make out to what Period they belong.

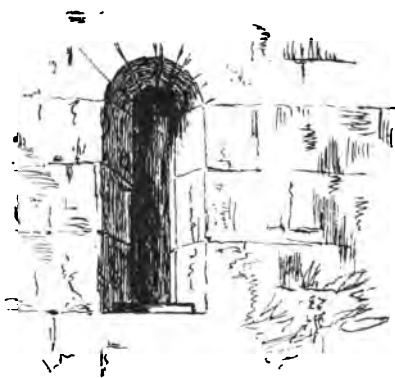
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## I.

The Anglo-Saxon churches are not very attractive, and it is because I do not think you will care much about them that I have told you to leave so few pages in your book for their portraits. They are generally small, for they were built quickly, rather stumpy looking, with square low towers, which originally were left open at the top for the sake of the light, and

doorways under triangular or semi-circular arches. These arches are supported on square pillars, which stand out a little from the wall; though I must own these pillars are often mere blocks of stone placed upright and scarcely finished off at all.

There is no carving, or only a little, and that of the rudest kind, and the only attempt at ornament on the walls are narrow strips of stone standing out a little from the rest, and consisting of long and short blocks



ANGLO-SAXON WINDOW.

placed alternately. In every corner the same idea is carried out, and you see again the long and short blocks of ashlar built in, very much as a child would build its bricks.

The walls were made of rubble covered with plaster. The windows in the body of the church have always been altered, for you must remember that when

the church was built the manufacture of glass was unknown in England, and the only way of admitting light was by gaps in the wall.

You may see how these were made in the tower windows, which have now been filled in with glass; you see they are very tiny, two little slits, close together, with little wee arches over them. They have what architects call a *double splay*, that is to say, they are wider outside and inside than they are in the middle, the walls being cut away in a slope. By this means light and air are admitted, and the rain (except when it is very violent) is kept out. The Saxon towers, as I said before, were also open at the top; it is not believed that they were ever used as belfries, and no sign of a staircase has been found in them.

Inside the church is as plain as it is without. The arches are quite simple and are supported on square piers. If there be any carving it is extremely rude. Stone carving was little practised in those days, and there is besides little doubt that the best of the Saxon work was swept away at the time of the Norman invasion. It seems probable that the most richly decorated Saxon churches were of wood, and there is little doubt that in wood carving they excelled; their church plate, crosses, and vestments were also of such fine and curious workmanship that William I. sent many of the most beautiful as trophies of victory to adorn the churches in Normandy.

Here is a little about some of the early saints who have given their names to our old churches.

You all know the rhyme about St. Dunstan, I am sure:—

St. Dunstan, as the story goes,  
Once pulled the Devil by his nose  
With red-hot tongs, which made him roar,  
That he was heard three miles or more!

St. Dunstan, you remember, was a great goldsmith. I suppose in those days the church plate was wrought by the monks; anyhow, it appears he was very busy making a chalice, when the Devil came and tempted him. "Whereupon," says Hone, "St. Dunstan suddenly seized the fiend by the nose, with a pair of iron tongs, burning hot, and so held him while he roared and cried till the night was far spent." St. Dunstan was Archbishop of Canterbury, and died in 988.

Saint Crispin and St. Crispinian were shoemakers; they are supposed to have come from Rome to preach at Soissons in France, "towards the middle of the third century, and, in imitation of St. Paul, worked with their hands in the night making shoes, though they were said to be nobly born and brothers." They made many conversions, but were at last taken before a heathen judge and accused of preaching illegal doctrines; their patience under severe torments is said to have won even the hard heart of the Roman, and they were released, but, later, were again seized and put to death in 287.

St. Faith, to whom several old churches are dedicated, is of very doubtful personality, many old writers declaring there was never anyone of that name, and that, as in the Romish Calendar the virtues of Faith, Hope, and Charity are celebrated on August 1st, some

confusion arose, and the ignorant priesthood fancied that these three Christian graces were so many holy virgins. The subterranean chapel under St. Paul's used to be dedicated to this mysterious saint.

St. Swithin lived in the ninth century ; he was of noble family and of Saxon parentage. For his learning and virtue, Egbert, king of England, appointed him priest, and made him tutor to his son Ethelwolf, which prince, on ascending the throne, further promoted him to the bishopric of Winchester. St. Swithin is said to have established tithes in England ; " he prevailed on Ethelwolf to enact a law, by which he gave the tenth of the land to the Church, on condition that the king should have a prayer said for his soul every Wednesday in all the churches for ever."

There are some wonderful stories told about St. Swithin. " After he had built a bridge at Winchester, a woman came over it with her lap full of eggs, which a rude fellow broke ; but the woman showed the eggs to the saint, who was passing at the time, and he lifted up his hand and blessed the eggs, and they were made holy and sound."

" In the year 865," says Mr. Brand in his *Popular Antiquities*, " St. Swithin, dying, was canonized by the then Pope. He was singular for his desire to be buried in the open churchyard, and not in the chancel of the minster, as was usual with other bishops, which request was complied with ; but the monks, on his being canonized, taking it into their heads that it was disgraceful for the saint to be in the open churchyard, resolved to remove his body into the choir, which was to have been done with solemn procession, on the 15th

July. It rained, however, so violently on that day, and for forty days succeeding, as had hardly ever been known, which made them set aside their design as heretical and blasphemous, and, instead, they erected a chapel over his grave."

I suppose it was from this legend that the superstition arose, which has been embodied in the following lines:—

St. Swithin's day, if thou dost rain,  
For forty days it will remain;  
St. Swithin's day, if thou be fair,  
For forty days 'twill rain na mair.

St. Boniface is another English saint; his original name was Winfred, and he was a native of Devonshire. He was sent as a missionary to Friesland, where he made so many conversions that he was called the Apostle of the Germans; he was murdered in East Friesland, by the peasantry, while holding a Confirmation, in 755.

St. Aldhelm was the founder of Malmesbury Abbey, and the first bishop of Sherborne. I don't think I shall ever forget him, for when I was a little girl, of about eleven years of age, I set to work to write a poem about him! It was commemorative of a wonderful story I had heard somewhere, which said that the saint one wet day threw aside his cloak in church to say his prayers; the sun came out as he knelt, and looking round (as a saint should *not* have done) he saw his servant had not taken the cloak, but had left it, wet as it was, on the ground, whereupon St. Aldhelm picked it up, and hung it on a sunbeam to dry!

Two London churches are dedicated to St. Mildred.

I do not know much about her, save that she was the first Abbess of Minster in the Isle of Thanet, and her bones are said to have worked wondrous miracles when they were removed to the monastery of St. Augustine's in Canterbury.

But it is time we quitted these tales of the past and turned to our Second Period.

## II.

The next churches you must try and find are the Anglo-Norman. These were first built in the reign of Edward the Confessor, and increased in number and beauty as the Normans got a firmer hold of the land, till they attained their highest development about the middle of the twelfth century. The Norman churches are much larger than the Saxon; the architects had grown more ambitious and were no longer so eager to finish the churches they had designed, in a few years. On the contrary, having built and roofed in the east end, they would have that part consecrated and then use it, waiting for more money before completing the building.

In this way they could afford to carry out grander plans, even although the original architect might not live to see his work finished.

The earlier churches are plain and massive, they have low square towers, with very thick walls and little windows, which, from outside, look even smaller than the Saxon windows, for the splay or slope is now single, that is to say, the sides are wide apart inside but slope outwards, so that they are quite close together

outside, and you wonder how the light can get in at all.

The doorways are often formed of a number of rounded arches, fitting one within another and forming a sort of canopy. These arches are often carved with some simple pattern—a zig-zag, little roundballs, or a pattern called the nail-head, from the resemblance it bears to the mark left on a wall by the pressure of the head of a nail—never anything very difficult, but just such a pattern as you would yourself attempt to notch out with a rough knife on a bit of wood or soft stone. Carving at this date was quite in its infancy in England, but reached perfection towards the close of the twelfth century. If you think a minute what stirring events those centuries saw, the Norman Conquest and all its attendant excitement, you will be surprised at the rapid progress which the Fine Arts made.

The piers of the Norman pillars are generally very strong-looking, but they are rounded off, not left square as the Saxons left theirs; the capitals are still plain.

Inside, the chancel arch was always the grandest, and very often you will see a sort of double chancel, the eastern end of which is quite round; this is called the "apse."

The walls outside, in the later churches, are often decorated with arcades of rounded arches, which have a very pretty effect.

As time went on the Normans learnt to decorate their churches more and more, but you will still find chiefly the simple patterns I have told you of, zig-zags, balls, pellets, and nail-heads; mingled with these are

in the later specimens, leaves, budding from the stems, and strange figures of queer birds and beasts, and even men. Inside the porch you will often see over the door a half-round of stone with a lamb roughly hewn



NORMAN DOORWAY.

out of it. The walls outside have buttresses, but these are not yet adorned in any way, they are nothing more than flat-faced pillars, propping up the church. The Norman towers were often placed in the middle of the church between the nave and chancel. In the east

end, which, as I have said, was always the grandest, the Normans began soon to enlarge the windows, and make them round, but we have very few of the real old ones left, as, when painted glass came in, we soon made new large windows to receive it.

You would find bits of Norman architecture in the cathedrals of Durham, Carlisle, Chester, Norwich, Peterborough, Colchester, Oxford, Worcester, and Wells. The towers of Exeter are also Norman, and there are very many Norman parish churches scattered about the country. Often only the tower and the doorway of these very old Norman and Saxon churches remain. In that case you should make a little note in your scrap-book under the picture to explain the fact.

Towards the end of the twelfth century we find, for a short time, a sort of transition period, which has been called by architects the "Semi-Norman."

You are not likely to find many pictures which will clearly exemplify these years, and I only mention them because I wish you to understand how the art of building *grew* slowly and surely to its meridian of beauty.

In the "Semi-Norman" period we come suddenly on the first pointed arch.

A great many theories have been invented about this wonderful first pointed arch. How was it that the idea of such a thing ever dawned on an architect who had never seen any arch but a rounded one? Why was he not content? Why did he want to try and make a pointed arch? It must have seemed rather like going back! The Saxons had had triangular pointed

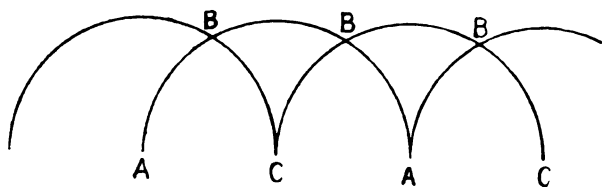
arches; they had been made of two blocks of stone which leant towards and supported each other; but the new pointed arch was much more beautiful and much more complex—the sides were not *straight*, but *curved*.

Let us look for a minute at some of the theories to which it has given rise.

This is what Bishop Warburton says:—

“When the Goths had conquered Spain, and the genial warmth of the climate and the religion of the old inhabitants had ripened them into, and inflamed their mistaken, piety, they struck out a new species of architecture, unknown to Greece and Rome, upon original principles and ideas, much nobler than what had given birth to even classical performances. For this northern people, having been accustomed during the glories of paganism to worship the Deity in groves, when the new religion required edifices, they ingeniously projected to make them resemble groves as nearly as the distance of architecture would permit, at once indulging their old prejudices and providing for their perfect convenience by a cool receptacle in a sultry climate; and, with what a perfect success they executed the project, by the assistance of Saracen architects, appears from hence—that no attentive observer ever viewed a regular avenue of well-grown trees intermixing their branches over head, but it presently put him in mind of the long vista through a Gothic cathedral. . . . Could the arches be otherwise than pointed when the workmen were to imitate that curve which branches of two opposite trees make by their intersection with one another?” I have quoted this passage, because, although it has now been proved

beyond a doubt that pointed arches were *not* introduced from Spain, nor had the Saracens anything to do with them, yet the resemblance between a Gothic cathedral and a forest is a very distinct and beautiful one, and I do not think any other simile will bring to your recollection so well the delicate traceries and intersecting arches of the middle age masonry. Others said that the pointed arch was first discovered accidentally. It had become the fashion to weave together many round-headed arches; and if you take a pair of compasses, and draw several intersecting half-circles, you will soon see how the pointed arch would appear.



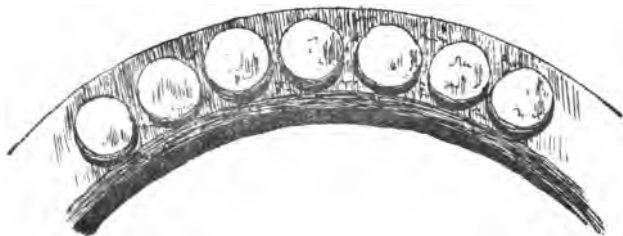
You see that the figure A B C makes a pointed arch?

Others, again, say that the rounded arch was more expensive, required more work and more material, and that as labour grew dearer and stone more scarce, necessity forced people to think of some cheaper method of building.

However that may be, the result of the new arch was very beautiful, and you may lay it down as a rule that any pointed arch you see is no older than the twelfth century.

The Semi-Norman pointed arch is distinguished from

the later English by the moulding or carving introduced into it; the Normans still kept chiefly to their old simple patterns, the zig-zag, the little balls, the lozenges and such like, while the English architects introduce foliage, flowers, and heads of animals.



NORMAN MOULDING.

### III.

It is not till the beginning of the thirteenth century that the first of the Early English or Gothic churches was built.

The word "Gothic" was once applied as a term of reproach. Not more than a hundred years ago people used to think that nothing was beautiful except that which they called "Classic."

A "Classic" church was a church built after the fashion of a Greek Temple; the Guard's chapel in St. James' Park is a very good specimen of modern Classic building.

People seemed to think that the world ought to have stood still since the glorious times of Greece and Rome, and that every style of building which had not

followed the old models must necessarily be Gothic, or barbarous.

Certainly there was nothing in the least resembling Greece or Rome in our fine old Norman and English cathedrals.

You wonder at so strange a fancy, and yet, dear children, I think it is very easily explained.

We live, you all know, on an island; you know too that two hundred years ago it was not an uncommon thing for gentlemen or ladies never to have seen any other part of the world, or even of England, than just the little parish in which they had been born. Now, about the close of the eighteenth century travelling abroad became easier, and consequently it became the fashion. Noblemen's sons were sent with their tutors to finish their education by making the tour of Europe.

They went, full of youthful enthusiasm, to visit Greece and Rome, and they fell in love (as who would not?) with the beauties of Classic architecture. Can you be surprised that they longed to transplant it?

We see now that the style which was suited to a hot climate is not suited to a cold one like our own; but should we have seen this, if the experiment had not been tried? But why, you ask, even if they admired Greek and Roman building, why should they despise our own?

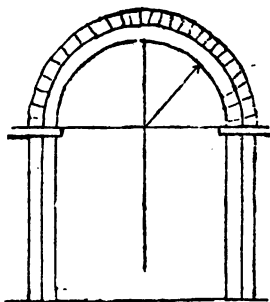
Well, I fear, as a rule, enthusiastic people and young people too are a little inclined to be narrow-minded; their admiration takes so much room in their mind that they can't find place to admire two styles at once, and do not let us be too proud of our superior taste.

We think our forefathers very silly to have white-washed our old oak beams, removed our beautiful monuments, and called our lovely cathedrals "barbarous"; but are we so much wiser than they?

We have been brought up to admire what they were taught to condemn. We have lived with people who all their lives have been looking up to Ruskin, Pugin, and Gilbert Scott as the exponents of what is beautiful in architecture. Gothic is the fashion now, and Greek was the fashion then, and we had better not be too sure that, as we follow the one fashion, we should not have followed the other.

This is a long digression, let us return to our churches.

You have seen the first and simplest form of the pointed arch. It is called the equilateral arch, be-



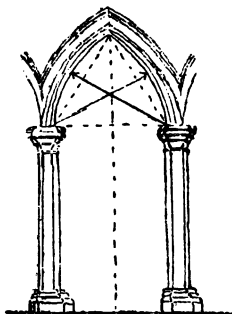
SEMI-CIRCULAR ARCH.

cause one way of drawing it is to describe an equilateral triangle (your brother will tell you what that is), and then sweep your compasses in a curve from each angle at the base to the apex; but a simpler way is to draw it as I have shown you, with two intersecting circles and then rub out the parts of the circle that you do not require.

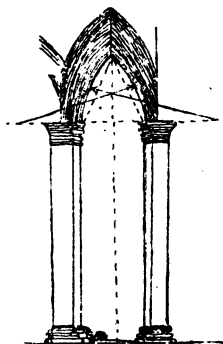
The next form is called the Lancet Arch, so called because in shape it resembles the head of a lance. I need not describe this window to you, you will see it

in almost every church you enter, the clerestory windows are nearly always lancet-headed.

For their doorways the Early English churches usually have a flat arch.



EQUILATERAL ARCH.



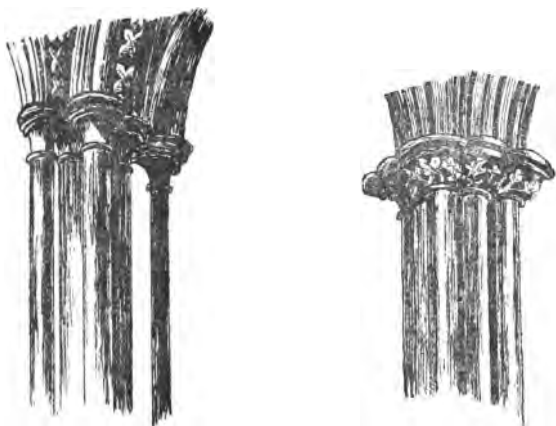
LANCET ARCH.

The pillars are very different from the Norman; instead of one solid block (from which the word "pier" we saw was derived) you now see a number of separate shafts all united together under one capital; these shafts, which were much used in the reign of Henry III., are of Purbeck marble. The effect was extremely light and pretty, but it was soon found that the pillars were too delicate, and the little shafts were apt to break; we shall see presently how they were replaced.

The finest specimen of Early English architecture is Salisbury Cathedral, and it is peculiar in one way. It is built entirely on one plan. Now I daresay you have often noticed that in most cathedrals you are

shown, there is a bit of Norman work, a tower or a doorway, we will say, a bit of Early English, another piece added on by Henry VII., a chapel built by Henry VIII.; but at Salisbury you see only one style and one plan carefully adhered to throughout, and the result is a sense of unity, and a restful feeling in looking at it, which can scarcely fail to strike even a child.

But we are rather outstepping our times ; Salisbury Cathedral is the most perfect specimen of its kind,



SHAFTS OF PILLARS FROM SALISBURY AND LINCOLN.

the English had a good deal to learn before they built that.

If you look at the windows of an Early English Church, and contrast them with those of a Saxon or Norman building, you will see at once that the walls

are much thinner. This is partly because the pointed arches do not require so much support, and partly because the buttresses are better managed, and, having been made prettier, are more freely used.

These churches used to have deep, high-pitched porches, but very few of these remain.

Let us see how the art of carving is progressing.

Look at the capitals of the pillars.

They are bell-shaped; round the neck of the older one is a sort of bead moulding; then comes the tooth



TOOTH ORNAMENT.

ornament, as it was called; then we find leaves, not, certainly, very natural-looking, with heavy stalks and a stiff droop. A sort of

large drooping leaf is now used to support the parapets; it is evident that the taste for the work is increasing.

Another invention distinguishes the Early English architecture, and this also reaches its highest pitch of development in Salisbury Cathedral, although, I believe, it is there a later addition.

I speak of the spire.

The first attempt at a spire was seen at St. Paul's, in London (old St. Paul's, not the Cathedral you now visit). This was built in 1222; it was octagonal, or eight-cornered, and rose straight from the tower, without any parapet, and was made of timber covered with lead. It was very low, and I fear we should think it very ugly; still it was the first attempt at what afterwards proved to be a very beautiful and suggestive addition to our churches.

Many fine thoughts have been inspired by this ornament. It is said to be emblematic of a soaring faith, and to point the way to Heaven to souls grovelling on the earth.

The word is taken from the Latin *spiro*, "I breathe," and implies a winding motion ; thus it is a thing which shoots up like a flame or a blade of grass, and it fitly describes, if not the first lantern-like objects, at least the beautiful ornament which adorns Salisbury Cathedral.



SPIRE.

It was soon after the year 1200 that the "façades," or outer facings, of the cathedrals and large churches began to be decorated with arches, in which were placed rows of statues. Here, again, we find Salisbury setting the example.

#### IV.

Architecture under Edward I. was so nearly the same as in the reign of Henry III. that it is difficult to distinguish it, although that in the reign of Edward II. shows a most marked improvement, which cannot have been so sudden as we are apt to imagine.

We have not many specimens of the beautiful oak ceilings which were one of the characteristics of the time; every beam was made to fit into its place in tracery which, seen from below, resembles the fancy weaving of a spider's net rather than the work of human hands. Every beam end was carved, and every angle decorated with heads and flowers.



CROCKET  
(LINCOLN).

Carving has progressed now, and that with marvellous rapidity.

Do you remember the name of this, the fourth period of English architecture? It was called "Decorated English," and you will soon see the name is justified.

A beautiful specimen of this style is Ely Cathedral.

Hardly a corner is left without ornament, and yet every ornament serves some definite object. You cannot consider too closely the work in a "Decorated English" church.

Let us look, first, at the outside. Do you see the buttresses? In the Norman churches, and even in the Early English, these used to look more useful than ornamental.

Now here you can hardly imagine that they have been placed against the walls for any other object than to enhance their beauty. Look at the slender shafts of the pinnacles which decorate them. Surely they, at least, are mere ornament?

No, indeed, dear children, each of those pinnacles

serves a definite purpose, they are assisting by their weight to support the resistance the propped wall offers to the buttress; not only that, but they also help to throw off the rain, and see, some of them are serving as piers for the little parapet above.

What is that ugly head looking down at us with wide open mouth?

That is a gargoyle, so called from the old French word *gargouille*, which means "a throat" (we take the verb "to gargle" from the same source); you see it is the end of a gutter, and when the rain comes down hard you would see the water pouring out of the gargoyle's mouth.

It was not a bad idea, was it, to turn such an unsightly thing as a gutter's mouth into an ornament.

In such a climate as our own many preparations are necessarily made to ward off rain. The high pitch of the roofs of these old churches was determined by this consideration, and it certainly lends a charm to the building. In the roof, too, look up, and you will see pinnacle after pinnacle pointing to the sky, ready to break the fall of the rain; reminding you of the Christian graces of Faith and Hope which, under the heaviest clouds of adversity, break the power of evil and prevent it from seriously affecting our lives.

From below, the pinnacles and gargoyles look as carefully finished off as the little statues which decorate the niches in the wall, or the delicate leaves and flowers which cluster round the capitals of the pillars, but a good workman never *wastes* his work.

The effect would not be half so good if, in reality,

such fine carving had been spent on the higher pinnacles as on those which are on a level with the eye-sight. If you were to climb into the roof you would see that the heads and flowers which looked so fairy-like from the close, are mere rough blocks, chiselled rudely to resemble the features of a giant's face or the petals of a monstrous flower. The higher you climb the rougher is the work.

And this is so, not because the architect wanted to "skimp" his work, but because he was working with a definite object; the Cathedral was to be looked at from the ground, not from the roof; and, therefore, the effect must be studied as it was to be seen.

Before we go on, I want you to look at the stonework of the walls. Our own buildings are often spoilt by too much care in this respect. We like to put the stones in regular lines, no one stone larger than its fellow. We cut our blocks with this idea, and the result is most monotonous. Now see how differently these walls are laid. The stones are small and irregular, a great advantage, because they do not interfere with the line of the building. In the curve of that arch, although you may not know it, every stone is set so that it carries the eye in the right direction. Look at that bit of carving, do you see how every leaf points to the centre?

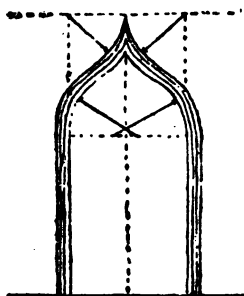
Now stop a second, and look at the iron gates which close the church porch.

Think of the big gate of your church in London, a modern and uninteresting building standing a little back from the street, with a little iron grating and

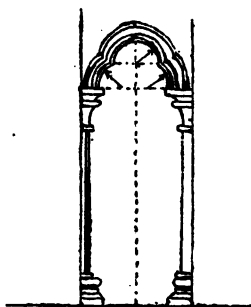
a padlock in front of the door to keep the people out.

Now turn to this gate, wrought in the middle of the fourteenth century, when every bit of metal had to be hammered by hand into shape. Look at the hinges, don't you see them? Why, they come the whole width of the door, but they are so cunningly worked into the pattern that you hardly notice how strong and big they are.

The lock, too, is all richly worked, and the whole gate represents some scriptural scene. I have seen iron gates at Florence which tell the whole story of



OGEE ARCH.



TREFOIL ARCH.

the Creation, the Temptation, the Fall, the Death of Abel, and the Deluge. I do not know that we have any quite so complicated in England, but a fourteenth century iron gate is always well worth looking at.

Now we will go inside.

Our first look must be at the arches and pillars, for these are the chief tell-tales of age.

You remember that in the Early English period I told you the pillars were all made of separate shafts, but that it was soon found that, although the effect was light and pretty, yet the shafts were apt to break off in the middle. This was not satisfactory, and in the "Decorated English" you see a new plan has been adopted.

The piers are now composed of clusters of pillars carved out in the stone, *not* detached ; the effect is still



BALL FLOWER.

A characteristic Ornament during the "Decorated English" Period.

very light, but of course they are three times as strong. The capitals are still bell-shaped, but now nearly all of them have some carving, even in the small churches, and many are very richly decorated with groups of natural-looking flowers.

The doors have canopies, rising into a high point, and filled in with beautiful carving.

The windows are large, often divided by as many as seven mullions, which are not carved stiffly up, but branch out in many lines, so that the style has been sometimes called "flamboyant," because it reminds one of flames springing up. It is not only in the windows but in all the tracery that you may notice

this peculiarity ; there is nowhere a bad line, all is wavy and light, reminding us more than ever of Bishop Warburton's words which likened the cathedral to a forest of stone.

Painted glass was at this time carried to its greatest perfection. We have quite lost now the art of staining glass with the rich deep colours used by our ancestors,

and we cannot prize too highly the few specimens which remain to us. It was to make room for this precious product of thought, art, and labour, that the clerestory windows were made so large and numerous as to earn the name which I have already explained to you.



WINDOW—OXFORD CATHEDRAL.

There are some beautiful specimens of this style of architecture in Westminster Abbey, which indeed, for my London readers, affords examples of almost every style, and, carefully studied, could teach them more in a day than any amount of books would teach in a year.

You, who live in London, can also learn a good deal by a visit to the south-west gallery of Kensington Museum, where you will find, in plaster, carefully-copied models of arches, pulpits, and altars of the thirteenth and fourteenth centuries.

## V.

We come next to what is called Florid or Perpendicular Architecture.

We have reached the end of the fourteenth century. A more luxurious style of living has been introduced in England.

Dress has become extravagant, and the clergy are beginning to inveigh from their pulpits against the idle and frivolous manner of life led by the middle classes as well as by the richer noblemen.

Simplicity is no longer admired.

Architecture, which is not a bad mirror of fashion, suffers from the tendency of the age.

Taste is no longer so pure.

Ornament is introduced for the sake of ornament, not in order to turn that which is useful into that which is also pleasing to the eye; decoration is overdone; the eye wearies of the rich design, and longs for simplicity and bare walls. There is much that is beautiful, but somehow you feel much also that is artificial.



The flowers which enrich the capitals of the columns are stiff, the leaves are square. With so much work to be done, it was impossible to find artists sufficient to do it, and inferior workmen spoilt the work.

The style is called Perpendicular, and you soon see why.

The lines of the carvings are all stiff and straight; the beams of the roofs are still wonderfully interlaced,

but they remind us no longer of the work of nature, but rather of the endless angles of a geometrical puzzle; the mullions of the windows, once likened to



WINDOW—ST. MARY'S, OXFORD.

flames, now run straight up into the arch above, and are divided and sub-divided into lozenges, squares, and oblongs. The windows of the clerestory are nearly always square-headed.

Yet these Cathedrals are very beautiful, and, even although they do not always fulfil the strict conditions of art, they far exceed in splendour anything we have ourselves attempted in this nineteenth century.

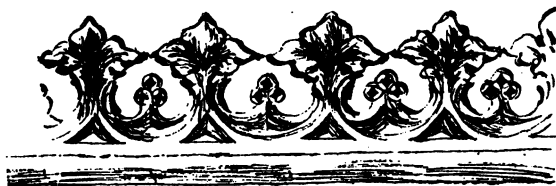
Most of the churches in Somerset are built in the Florid or Perpendicular style.

The reason is not far to seek.

During the civil wars, called in your history book, the Wars of the Roses, Somerset was invariably loyal to the side of the Lancastrian King, and in reward of the services the county had rendered him, Henry VII. rebuilt many of its churches.

Henry VIII., you may remember, united in his person the rival claims of York and Lancaster, and you will find in many churches built during his reign the architectural Rose which was his badge; you will also often see the Tudor flower, as it was called, a sort of double trefoil, a large trefoil and then a little one—you will see what I mean by the picture.

The Tudor Arch I have also had drawn for you ; it is very characteristic of the period, and you may be sure, when you see it, that the building is not older than the reign of Henry VII. There are some pretty Tudor

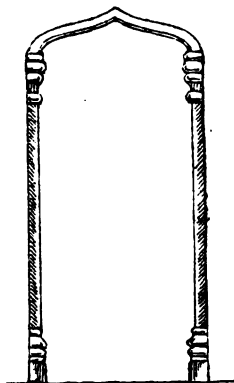


TUDOR FLOWER.

arches in Portchester Castle in Hampshire, and also a very fine one leading into the cloisters of Chichester. I



ARCHITECTURAL ROSE.



TUDOR ARCH.

often fancy that they must have been made on purpose to admit the portly form of "bluff King Hal."

VI.

We are drawing to an end, for I have not much to say about the sixth period of English architecture, which has been sadly enough named the "Debased."

You see I have not left you many pages of your scrap-book to fill, and indeed I cannot say the pictures of these later churches are worth preserving.

The Protestant Reformation was a noble work, and all honour be to the men who, at the cost of their lives, bequeathed to us our English Bibles, our English Services, liberty of thought, and liberty of the Press. But it was a re-action.

Re-actions are apt to be sweeping.

With many abuses the Protestant reformer also swept away some good and useful thoughts.

The idea of honouring God by giving to His House the best and most costly work a rich nation could afford, was surely no ignoble one; neither was the impulse to scour the churches of all ornament, one entirely proceeding from religious zeal.

But the worst injuries our cathedrals received were suffered, not during the first excitement of the new form of faith, but in the savage fury of civil war.

The stained-glass windows, the delicate stone tracery which the reformers had spared were smashed vindictively by Cromwell's Ironsides, who were not ashamed to litter their horses in the aisles of a house dedicated to the Lord they professed to worship.

But I am going too fast.

The style of architecture which has been condemned as debased was almost simultaneous with the intro-

duction of the Reformation ; but its ugliness must not be laid entirely to the bad taste of the Reformers.

You must remember that Henry VIII. had deprived the Church of her riches, and the English clergy were unwilling to begin their reign by begging of their parishioners money which would have been freely given to their Romish predecessors. Moreover, less stress was laid, in the reformed religion, upon the outward and visible signs of faith ; piety was to be in the heart. " God is a Spirit, and he who would worship Him must worship Him in spirit and in truth."

This was the text-word of all the preaching, and it may be plainly read in the churches built between the years 1540 and 1680.

" Their characteristics are bareness and inelegance of form, doorways under low-pointed or plain round-headed arches. Ugly square-headed windows with stone mullions running straight up, neither branching out nor even sub-dividing the panes of glass."

The panelling is carved in very flat relief, and the favourite ornaments are scrolls with texts cut on them, or arabesques. Always, in some conspicuous place, you will see the date of the building ; perhaps the Reformers felt a certain pride in having erected a church for the use of a congregation, which consisted of men who had before depended on the labours of their Roman Catholic brethren for their place of worship.

About the middle of the 17th century came the revival of the Greek and Roman style, of which I spoke when describing to you the origin of the word Gothic. St. Paul's Cathedral in London, built on the design of Sir Christopher Wren, is our finest specimen of the

Classic style. The foundation stone was laid in 1675, and the cathedral was opened in 1710. The effect of the building is quite spoilt by the meanness of the surrounding houses. But even without this disadvantage the cathedral would hardly appeal to us as the old Gothic churches do; grand as it is, it cannot fail to strike us as foreign and a little artificial. Within, it looks cold and bare; its vastness, which in a warm climate would give a sense of repose and coolness, in London makes one feel lonely and dreary. I can imagine nothing more wretched than to stand alone under the dome of St. Paul's in a London fog!

You laugh!

But would you feel half as miserable if you were in Westminster Abbey, under the same depressing circumstances? Westminster Abbey is a piece of home; it is built by Englishmen for Englishmen, it is the work of centuries of English thought, it is the resting-place of the bravest of English heroes. No, it would be impossible to feel dull or lonely within the walls of that glorious temple, even on the darkest day of the dreariest November.

Well, dear children, have I inspired you with a wish to ride this popular mare—the Architectural Hobby Horse? I assure you her paces are easy and she will lead you into the most pleasant of roads; great men have ridden her before you, of whom Mr. John Ruskin is not the least. Mount then, up and try, there is room on her back for you all!

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## CHAPTER II.

SEALS.

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THE next Hobby Horse I am going to mount is sometimes called "Heraldry."

Probably you would call it "collecting seals," or "collecting crests." We will take the seals first. Your "Seals," I suppose, to be a collection of the impressions in wax of the seal itself.

Grown-up people sometimes collect the gems, stones, and rings from which the impression is taken, but that is a very expensive Hobby Horse, and I am not sure that your own is not quite as useful a one.

Seals have been classed thus: — Royal Seals, Ecclesiastical Seals, Official Seals, Personal Seals.

You are not very likely to be able to obtain impressions of the first three classes, so we need not trouble our heads about them; but you will find it interesting to collect from your friends impressions of their own coats-of-arms, and if you persevere you will be soon able to make out bits of old family history

from them, which even a public herald might be glad to learn.

Seals were not introduced into England till the reign of Edward the Confessor, and they did not come into general use in private families till the beginning of the twelfth century. We have not the signature in writing of even a King before the reign of Richard II., and you may be sure that very few noblemen knew how to write better than their sovereign; the cross, which they learnt to make instead, was easily forged, and as it soon became necessary to have some proof that letters and parcels had really come from the person who professed to send them, the head of every family adopted a seal engraved with his coat-of-arms, and had it set in a ring, which, from the use it was turned to, was called a signet ring.

Seals were engraved on gems, agates, or on the ring itself.

Royal seals were set in a circular, monastic seals in an oval shape.

Impressions were made in wax, and if the document were very important the wax was impressed on both sides and was appended to the paper, not fixed on it; of course these impressions were dreadfully brittle, so they were enclosed in what were called "fenders," made of leaves, rushes, or even plaited paper.

But how came people to have arms to put on their rings?

That is what I am going to try and explain to you.

Now first you must notice that every signet which is engraved with arms has them placed on a shield.

The reason of this is very simple.

Originally arms were distinctive pictures or lines, painted on the shield of a soldier, to show who he was and what he had done. A soldier who had never been in battle and whose father had never distinguished himself, had a blank shield; and it was not until he had won himself a name by some daring action in the field that he was allowed to paint his shield with some distinctive mark; for this reason heralds talk of arms as achievements, because they are supposed to represent the acts which the bearers or their ancestors have achieved.

For a long while only men who had distinguished themselves in battle were allowed to carry arms, and you might suppose it to have been a little difficult for them to vary the pictures on their shields, but I am about to show you how this was done.

You must first understand that the original old shield, from which the present form is adapted, was made of leather, and that it was placed by the soldier in front of him and completely protected the whole of his body. The enemy, aiming with all his might at the different points of the shield, hoped to pierce it by his darts, and hit the body of the man behind.

Thus the different parts of the shield came to represent to him the different parts of the body behind it, and he named them accordingly.

Here is a shield such as I have described to you.

A stands for the Right Shoulder, and is called  
Dexter Chief.

B stands for the Head, and is called the Middle  
Chief.

C stands for the Left Shoulder, called the Sinister  
Chief.

D is the Breast or Honour Point (it would be a dangerous and honourable wound that scarred the breast).

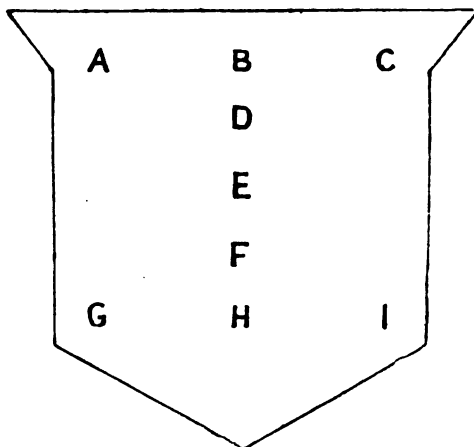
E stands for the Waist or Fess Point, so called from the Fess or Scarf which girdled it.

F is the Navel or Nombrel Point.

G stands for the Right Foot, called Dexter Base.

H for the Ground or Middle Base.

I for the Left Foot or Sinister Base.



Thus, if a man had distinguished himself by his cleverness in plotting an attack, the King would tell him to put some device in the Middle Chief of his shield which stood for his head; if by his loyalty and devotion he had earned the gratitude of the monarch, he would wear a device on the Honour Point, or breast,

and so on. Besides this every colour symbolised a separate virtue.

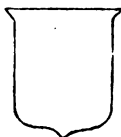
But how could there be different colours on one seal? Would it not be all black, or all red, or all blue?

Yes. But if you look closely you will see each seal is grounded with little dots or lines, and these lines according to the way they are placed, represent the different colours with which the real shield was emblazoned.

Here are the chief colours, or rather their distinguishing lines :—



GOLD.



SILVER.



AZURE.



GULES.



SABLE.



VERT.



PURPURE.



TENNE.



SANGUINE.

Now each of these colours had a name and meaning of its own for the warriors of old, and spoke a language to them which the most ignorant could understand.

Here are the names and meanings they gave to the colours ; the names, you will see, are mostly taken from the French, for, although antiquarians declare that the art of heraldry was known to the Saxons, yet there is little doubt that the Normans immensely improved it and brought it into order.

OLD NAME.	MODERN NAME.	MEANING.
Or	Gold	Faith & Wisdom.
Argent	White or Silver	Innocence.
Sable	Black	Prudence.
Azure	Blue	Loyalty.
Gules (from <i>gueule</i> , a bloody jaw)	Red	Magnanimity.
Vert	Green	Love.
Purple	Purple	Temperance.
Tenné	Orange	Joy.
Sanguine	Murrey (reddish brown, like a mulberry)	Fortitude.

A mixture of gold and blue meant that the bearer was worthy of trust and confidence ; of gold and red, that he had shed his blood for his country ; white and red means boldness and honesty ; white and blue, courtesy and discretion ; black and silver signified piety.

Blue was chosen as the ground of the old French Arms, because, as an old writer tells us, it represented the sky or heavens, which is the highest of all things created, the tribunal of God, and the everlasting mansion of the blest.


There are many legends as to the origin of the white lilies of France on their blue ground ; some old writers say they were bestowed by Saint Denis as an heraldic device on the Royal family of France ; others that an angel brought them to Clovis, when his baptism was the beginning of the Christianity of France ; and others, again, declare that the royal banner was delivered by an angel to Charlemagne after his greatest victory.

It seems a pity that a national emblem so old as to have its origin lost in the mists of legendary lore, should have been thrown aside by the French nation on a mere change of monarchy.


Purple used to be borne only by a few English families for it was supposed to be a mark of royal descent ; it may interest you to hear that the last family in England to whom it legitimately belonged was the Lacy family. The old colours, orange and murrey, are now as rarely seen in heraldry as in your ribbons, some strange fancy got afloat that they were marks of shame and dishonour, and they were accordingly shunned, and I do not think you will often catch sight of the checks which represent them.

It was not uncommon in the olden days for warriors to cover their shields with the furs of animals, partly for the sake of distinction and partly as a farther protection from the darts of the enemy. These furs you


may occasionally see in the arms of old families ; the symbol is called, according to whether it represents one skin or many small ones, *vair* and *counter-vair*, and looks not unlike little bells set close together. The arms of Maynell, a very old London family, is *vair* or *fur* with no other device at all upon the shield.


When you have noticed the colour of the shield you must next observe whether it is divided into two or more partitions, and if so, whether the lines which form the divisions are straight or wavy ; for every sort of line has its significance. Some are divided by a line like this 

running through the centre ; that is supposed to represent the edge of a fortified wall, and the soldier who won that device must have distinguished himself by scaling an enemy's fortress.

Some have this line instead of a straight one 

that is meant to remind you of the teeth of a wild beast or the sharp edges of a saw, and you may suppose the man who first adopted that line suffered either from wounds, imprisonment, or tortures, for his King and country, which may justly be compared to the tortures saints endured of old.

This kind of division   
implies that its wearer is armed at every point.

This again   
is supposed to remind you of the waves of trouble

which the owner of the shield surmounted; there is, however, one family who bear this device for a different reason. Have any of you a seal belonging to the family of Wallop? It is a plain white shield, with a wavy blue line, like that which I have drawn, running through the middle; the line still refers to water, but it is no longer meant to be allegorical; it refers to the river Wallop which marks the border of the old family property.

This line means that the bearer has suffered much



for the sake of his religion, and it is supposed to resemble the marks of the plough in the patient earth.

There are other distinguishing lines, but I think I have given you enough; you will easily think of the meanings of the rest with so many examples before you.

All these signs have their own names, but I do not want to trouble you with more terms than I need, for they are easily picked up from more learned books, if you ever feel sufficiently interested to study the subject thoroughly.

We will now go on to the meanings of some of the figures you are likely to find on your seals.

On this shield is drawn what heralds call a "chief."



CHIEF.

You see it comes right across that part of the shield which represents the head, and therefore it stands for quickness of brains and mental genius; it was the reward often of a senator.

This second shield bears a Fess, which is supposed to represent a girdle or waist-belt. I can tell you how one soldier won this honourable distinction, and I daresay he was not the only warrior who bore it for the same cause.



FESS.

At the siege of Acre, Leopold V., the Marquis of Austria, fought so bravely that his whole armour was crimson and dripping with blood; only that part which was covered and protected by his girdle remained spotless; and it is in memory of this fact that the arms of several of the House of Austria are a red shield with a white band or Fess right through the centre.

A story, not unlike that I have just narrated, accounts for the device of the House of Aragon. The coat-of-arms to which I allude is a golden shield with three blood-red stripes drawn from left to right, in this manner, and termed *Bendlets*.



BENDLET.

In a battle fought in France by Louis III. against the Normans, the Count of Barcelona was severely wounded. When the conflict was over, and the victory won, the king called the count to his side, and dipping his fingers in the blood which trickled from his wounds, he drew upon the count's golden shield three Bendlets, and bade him wear them henceforth in memory of his monarch's gratitude for the prowess he had displayed.

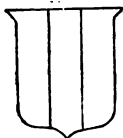
A *Pale* represents the pales or palisades used for enclosing a camp, and would be given to the man who distinguished himself in scaling the enemy's wall,

or who bravely defended a city from the attacks of the foe.

A *Canton*, which, you see, just covers the right shoulder, was meant to represent a shoulder knot, with which it was not uncommon for the king to decorate his heroes.

A *Chevron* represents the ribs or rafters of a house. You know the roof is always the last part which is finished in building a house, and so the Chevron is supposed to represent the finishing touch put to an important work.

A *Pile* stands more securely than any other form



PALE.



CANTON.



CHEVRON.



PILE.

planned by man, and it is therefore chosen to represent great stability of purpose.

The above figures are all called by heralds Honourable Ordinaries; they are some of the oldest figures in heraldry; their earliest use is veiled in the mist of ages, and some writers have even declared that they may be traced to the soil of Egypt, and found in the hieroglyphics of the pyramids.

You would easily imagine that men who could neither read nor write, who could only distinguish themselves by deeds of valour wrought on the field or in the hunting ground, should often choose for their

device the wild beasts which seemed to them fit emblems of their own ferocity.

The favourite animal was, of course, the lion. It was a popular fallacy in the Middle Ages that the lion slept with one eye open, and thus a lion stood both for valour and vigilance.

You will see lions in almost every position, and the old heralds were fond of saying that every position had a special meaning; it may have been true, but I am inclined to think myself that often a strange posture was chosen simply to distinguish the family lion from any other.

You know that in the Royal Arms of England there were originally only two golden lions; they were the lions of Normandy, which William the Conqueror had introduced. The third was added when Henry II. married Eleanor of Aquitaine; the device of her dukedom was also a lion, and thus the third lion was added to our arms. When Edward I. married Margaret of France, he added to the English shield the *fleurs-de-lis*, to mark his right to soil on French land; and these *fleurs-de-lis* we kept, as well as the title of King of France, long after all claim to any dominion in the land was lost. The *fleurs-de-lis* remained on our arms until the Union, when they were wisely omitted, but we shall hear more about this when we are talking about the English coins.

Fergus I. of Scotland adopted a lion rampant for his arms, as a symbol of his valour, and you will see it quartered on the English arms now as the Device of Scotland.

Bears are not common in the shields of English

families, doubtless because the bear was an animal that soon became extinct in our land, but it is very often seen in Irish, Scotch, and German arms.

Do you know the origin of the name of Forbes ?

It is said to have been once "For bear," a name adopted by an Irishman, who had a sharp tussle with that doughty animal, and slew it ; a fact he was not a little proud of. His children were called "Forbears," and they took a bear for their device ; gradually the name got shortened into Forbes.

A dog was often chosen as a symbol of fidelity, and as of all dogs a "talbot" is most faithful, that species was a favourite choice.

The talbot used by the Grosvenors as their device has relation to the office of *Gros Veneur* or Chief Huntsman, which their ancestor held under the Dukes of Burgundy, and from which they also took their name.

A great many devices were taken from the sports, which, in times of peace, filled so large a portion of our ancestors' time. Thus you will often see falcons in every attitude, and heralds have terms expressive of each.

"Falcon inverted," is a falcon with its wings down. "Bousant," it is preparing to take flight. "Volant," it is flying, and so on. Perhaps the favourite device of all is a "hawk jessed and belled" ; this represents the bird with bells and thongs loose.

Game-cocks you will also often find represented. All these may be said to show that the founder of the family was rather a peaceful country gentleman than a fierce warrior.

A deer was meant to show that the bearer had distinguished himself in warlike times by his vigilance and swiftness, and it was considered a fit emblem for one who had specially distinguished himself as a messenger. The antlers, alone, signify power.

The Scotch family of Crawford have, for their coat-of-arms, a silver buck's head on a red shield; and the following story is told as to its origin.

It is said that David I. of Scotland was once forgetful of his Christian duties and went out to hunt on Holy Rood Day, instead of attending mass in his chapel. He was led, in pursuit of a fine stag, far from all his attendants save Sir Grogan Crawford, who (we may suppose sorely against his conscience) kept up with his royal master. At last, quite suddenly, the stag turned, and with its horns violently attacked the King's steed. His Majesty now, for the first time, became aware of a bright cross which shone between the horns of the stag, and he was much alarmed, for he guessed at once that the stag was commissioned by Heaven to punish him for his sin, and to remind him what day he was thus desecrating.

His steed fell and the King was obliged to dismount.

Then Sir Grogan, seeing his Sovereign's need, flew to the rescue, and succeeded, with much danger and difficulty, in slaying the stag and saving his master; the King bade him set a buck's head on his shield as a memorial of the day, and I hope from that time His Majesty was not so oblivious of the feasts and fasts of the Church.

The bulls and oxen, whose heads you will some-

times see on your seals are of later date; they were introduced in more peaceful times, and represent the riches of the bearer gained by much labour and toil.

Sometimes they commemorate a struggle with the animal. Such are the arms of the Scotch family Turn-bull. These are a silver shield, with a bull's head engraved on it, in its natural colours, and the story attached is as follows.

Robert Bruce was walking in Sterling Park when a great bull ran violently against him. Fortunately, not far off was a man of gigantic stature, who was known by the name of Ruel; he saw the peril of Bruce, and rushing up, he seized the bull literally by the horns and forced it away.

For this deed he was rewarded by the lands of Bady Ruel and took the name of Turnbull, still borne by his descendants.

Here is an ass's head; this is not meant as insulting, but symbolis espatience, frugality, and abstinence, all virtues valuable to a hero. The goat's head signifies that the bearer is not so "hardy as he is politick." The bat tells you that, although its owner was possessed of small wit and small fortune, yet, to the surprise of all men, he rose to sudden fame. And lastly, see the raven, which, from some fancy that a raven is always deserted by its parents and left to find its own food, has become the symbol of the man who feels he owes nothing to his parents, but has made his way by the help of Providence and his own good sword.

I have not mentioned the eagle, you will hardly fail to guess that such a bird can have but one proud

significance, nor will you wonder to find him in the arms of Sovereigns.

The dolphin was the emblem of a courtier and ambassador ; it was supposed to be a very musical fish and fitly represented one who, from his position, should have a leaning towards the fine arts ; it was also swift in its movements, as a courtier should be in his wits.

We now come to fabulous animals, and you must remember in looking at these impressions on your seals that the men who first chose them as devices fully believed in the existence of the animals.

You have all seen pictures of Griffins. The head is not unlike that of an eagle, but you remember it has two long ears and a sort of horse's mane.

This wonderful creature was supposed by our forefathers to be the off-spring of the two Royalties of creation, the Lion and the Eagle. Even as late as the sixteenth century we find a learned man (Grant Leigh) exhibiting a Griffin's claw, as he supposes, to a friend as one of his greatest treasures, priceless almost as pure gold and rarer than diamonds, and assuring him gravely, that from the evidence of this claw alone, it might safely be concluded that the monstrous creature exceeded in strength and size two lions.

The Wivern, not very common in English heraldry, was another of these fabulous beasts ; it was supposed to resemble a serpent in every particular save that it possessed wings, and its abode was the marshy swamps of Germany.

What the origin of this creature was, it is difficult to imagine. Perhaps the fancy of some poet pictured

thus, in visible form, the diseases which ravaged the dwellers on the borders of the swamp; or perhaps some warrior who had been victorious over the fierce tribes of savages which frequented these marsh lands, depicted thus his struggles on his shield; and while he only meant to shadow forth the wiliness, strength, and swiftness of his foe, his device was taken literally by his followers, and the Wivern became, in their minds, a fresh terror in the swamp.

You all know what a unicorn is like. Here is a little bit out of an old author which will show you why it was chosen so often as the device for a coat-of-arms. "The unicorn," says Nisbet, who, you must remember, firmly believed in its existence, "the unicorn is of great esteem, as well for his virtue as his strength. In his horn the naturalists place a powerful antidote against poison and they tell us the wild beasts seek to drink the water he has stirred with his horn. He is remarkable for his strength, but more for his great and haughty mind, who would rather die than be brought to subjection."

We now come to a very memorable epoch in English, indeed, I may say in European history. I mean the period of the Crusades. You have all heard how there rose, in France, in the eleventh century, a great preacher called Peter the Hermit, whose soul was stirred by the accounts given him of the difficulties besetting the pilgrimages made by poor Christians to the Place of our Lord's Crucifixion.

You all know how Peter the Hermit went about the land calling on all men, rich and poor, to take up arms and go forth to fight the Saracens and win free

access to Jerusalem for all; and you have read how his passionate preaching stirred the heart of the King of France, and how Godfrey de Bouillon led an army to the Holy Land, and had the glory of being the first to begin a war which, under different leaders, lasted for nearly two hundred years. You have read how, from aspiring only to a free and open road for pilgrims, the Crusaders became ambitious of clearing the Holy Land entirely of Infidels and setting it under Christian rule.

You know that this project failed, and that after all the Holy City remained in Infidel hands, and that the Christian army broke up and dispersed sadly after two centuries of war.

The Crusades form one of the most romantic eras of history, and I hope all who read this book have learned to feel interest in these holy wars, not only from reading of them in lesson time, but also from perusing in their play hours the delightful romances *Ivanhoe* and the *Talisman*, woven from the brain of the Magician of the North, Sir Walter Scott.

The Crusades introduced a completely new view of the duties and glories of true knighthood, and with that view a new variety of devices was painted on their coats-of-arms.



CROSS.



SALTIRE.

The first and most common of the religious emblems which will now arrest our attention is, of course, the Cross.

This, you will see in every shape possible, here are two of the commonest.

Other religious devices were, the Holy Lamb, the symbol of Our Lord; the White Dove, the symbol of the Holy Ghost; the Crown of Thorns, and the Bleeding Heart.

The scallop shell you will also sometimes find; the meaning of this might at first puzzle you, but the pilgrims to the Holy Land had always been accustomed to decorate their dresses with this shell, in memory of the Apostles, who, you recollect, were called by our Lord from the homely profession of fishermen to become fishers of men.

It became at one time the fashion for even men of low birth, who had made a pilgrimage to Jerusalem, to assume the scallop shell as an armorial bearing. This much displeased the proud nobility, and at last Pope Alexander IV. prohibited the assumption of such arms by any but the sons of noblemen.

The name of Pringle is derived from Pilgrim. The founder of this family was a noted pilgrim in the 12th century, and he seems to have entirely dropped his original surname and to have settled down in Scotland under the nick-name of "Pélerine." This name the Scotch soon translated into Pilgrim, and as years rolled by and the origin of the surname was forgotten, it was shortened into Pringle; but the family coat-of-arms tells its own tale, a silver shield with a black saltire, the lines of which are notched to signify toil, and on it are five golden scallop shells.

You will see also on some of your seals, pilgrims' staves, scrips, and crosses.

In Snodland Church in Kent there is a curious old tombstone, with these lines upon it :—

Pilgrims all our fathers were,  
I, a pilgrim, lived here ;  
And travelled long, till worn with age  
I ended this world's pilgrimage.  
On the blest Ascension Day  
In the cheerful month of May  
One thousand with four hundred seven,  
I took my journey home to heaven.

Another family whose name dates from the Crusades is that of Palmer. Their coat-of-arms is a silver shield and on it a chevron, on each side of which you may see three black palmers' scrips with tassels and buckles of gold. Before the Crusades, the arms of the House of Villiers had been a black shield with a silver fess between three silver leaves, but when Sir Michael de Villiers, the head of the family, accompanied Edward I. to the Holy Land, he laid aside his former arms and painted on his shield St. George's cross with five scallop shells engraved thereon ; by this he meant to declare himself to be simply, in common with the poorest and lowliest Crusader, a British pilgrim soldier.

Another curious device often decorated the Crusader's shield ; this was what, in heraldic language, is called the " guttes " or drops.

They are meant to represent drops of blood when they are red, drops of holy oil when they are silver, and they are shaped like little oblong hearts.

" Roundles " are small circular figures, and have also different meanings according to the colours they are painted.

Some are gold. These are called bezants, and are supposed to represent the pieces of money so named which were current, at the time of the Crusades, in Byzantia. They were simply round, flat pieces of gold, without any stamp upon them, and were valued by their weight; silver roundles are called plates, and stand for silver money of the same shape; and both of these devices signify



ROUNDLE.

that the bearer distinguished himself in the Holy Land, by the good use he made of his riches in ransoming Christian slaves from their infidel masters.

Roundles of a blood-red colour are called *torteaux*, or cakes, and are supposed to have reference to the round wafers which the Roman Catholic priests administer in the Holy Communion.

Blue roundles were called *hurtle-berries* or *hurts*; they were supposed to remind you of the blue bruises and awful wounds the bearer had received, but they appear to have reminded people more of fruit, so that they got to be called *hurtle-berries*; and roundels were painted purple for wounds and called *golpes*.

Other devices borne by the Crusaders had more direct reference to feats of war; thus there are to be seen battering rams, used for purposes of siege, cross-bows, arrows, and swords.

At one time in the Crusades the Turks poisoned many of the wells; the task of supplying good and pure water was undertaken by the Normans and English, and is commemorated in many of our noble families by the *bouget* or water-bags introduced into their arms. These *bougets* were two leathern bags

suspended on a yoke which fitted round the shoulders, and were carried much as a milk-woman carries her pails; you can generally make out the yoke resting on the two bags if you look carefully, but the general appearance on the seal is more like a salt-cellar than anything else.

Saracens' heads and crescents were both symbols of victory over the Mahomedans. A crescent moon is, you remember, borne always on the Turkish standard; its appearance, then, on a Christian's shield will at once lead you to suppose that its wearer seized the enemy's standard and wrenched it from his hand.

Little oblong figures called billets, and shaped something like folded letters, are supposed to have stood either for letters carried by messengers through an enemy's camp, or for bricks with which some perilous tower was built.

"Passion Nails" were three piles meeting on the Nombrel point of the shield, and are not at all uncommon in Crusaders' arms.

Of course there are exceptions, and you sometimes find these marks, which we have considered as distinctive of Crusading times, conferred much later, or alluding to quite other than religious subjects.

Thus, the drops of blood in the arms of Lord Woodhouse were added as a reward for the valour he displayed in the battle of Agincourt; while a grateful sovereign requested Sir Cloudesley Shovel, after his victory over the combined forces of Turkey and France, to place on his shield two crescents and a *fleur-de-lis*, and for his motto to take the word "Agincourt."

A reader of Scotch history would not for a moment assign a religious origin to the Bleeding Heart borne by the Seatouns.

He would remember that a Seatoun was one of the first victims of our unhappy Civil Wars, and that he fought bravely, and fell, shot through the heart, by the side of Charles I.

We have now arrived at the period in history in which subjects are first known to have "quartered" their arms.

This will require a little explanation. Most of our ancient earldoms and many of our old feudal tenures have armorial bearings annexed to them, and these are granted by the sovereign to whomever he may choose to place in possession of that earldom or tenure.

Now you will easily understand that the gentleman to whom this honour is given may already be in possession of arms of his own, which he may not like to give up. In this case he "quarters" his arms, that is to say, he divides his shield into partitions, and places his old arms in one part and the new in another. If only two coats-of-arms are to be painted, the shield is "impaled," or cut in two, but if it so happens that more are needed, it is "quartered," or divided into four.

Thus, if a man marries, he may "impale" his wife's arms on his shield; but he is not allowed to surround that shield, as he may his own, with the mottoes and emblems of honours granted him by his sovereign.

The Royal Arms, which you may see over many of the shops in London, will afford a good specimen of "quartered arms." You see the shield is divided

into four; on the first and fourth quarter you may notice the Lions of England (they are placed twice to show that England is the dominant country); on the second quarter is the Lion of Scotland; on the third is the Harp of Ireland.

Before the Queen came to the throne you would have seen over these arms a tiny shield placed, on which were engraved the arms of Hanover. Such a tiny shield is called "Arms of Pretence," and shows



ESCUTCHEON.

that the bearer has a title to property belonging to the family whose arms are thus placed over his own. If ever you see this little shield on private arms, you may know that the bearer has come into property in his wife's right; that he has married an heiress, and claims her lands. The children of this couple would "quarter" their father's arms with those of their mother. We will suppose the father's arms to be a sword, and the mother's a kitten's head. The children would divide their shield into four, and place the sword in the first and fourth quarter, and the kitten's head in the second and third.

Do you know why widows and maiden ladies always place their arms on a lozenge-shaped shield?

In olden days, ladies did all the spinning and weaving in the house, and the lozenge is supposed to represent the spindle full of yarn, which they wielded as deftly as their husbands, sons, and brothers could wield a shield.

Maiden ladies carry their father's arms on a lozenge.

Widows carry those of their husband.

Sometimes you will see two little shields close together, one of which is surrounded by a motto. That is a knight's shield, and the motto is the motto of his order. He may not surround his wife's arms with the emblem of an honour granted only to himself, so he places them on a separate shield; the husband's arms are always placed to the right, and the lady's to the left.

A bishop also bears his own arms upon one shield, and those of his see on a separate one.

I daresay many of you have seen the hatchments over a house, which announce the death of either the master or mistress of the home.



Do you know how to discern which of the two it is who has departed this life?

You will see on the sketch adjoined that one side of the hatchment is black, the other white.

If the left side is black, the wife is dead; if the right side is black, the husband is dead. If there had been a skull over the arms, that would have been a sign that the dead man was the last of his race.

You will easily imagine, as time rolled by, and many of the descendants of the first bearer claimed the family coat-of-arms, a little confusion arose as to which was the elder branch of the family.

To obviate this difficulty, heralds agreed that every son should bear his father's arms, but should add a mark pointing out whether he were the eldest, the second, or the third.

Thus, the eldest son would place a fillet with three points, called a label, on his shield.

The second would place a crescent moon. The third a mullet, or six-sided star, meant to represent the spur he used for his horse, and so on.

Again, it became at one time the custom for noblemen to allow those who held land under them to wear the family arms. This, of course, afforded some protection, for to insult the bearer of the family arms was to insult the family itself, and would be avenged accordingly. In this way the arms of dukes and lords became scattered through the country, and you will often find them unexpectedly in families whose origin you cannot trace to a noble stem.

I daresay you have often seen painted up over public-houses the sign of the "Chequers." The origin of this sign is not inappropriate to our subject.

It was the arms of Warren and Surrey; the head of this family had accompanied William the Conqueror to England, and had been given by him the exclusive right of granting licences for the sale of malt liquors. He became accordingly a sort of lord over all the public-houses, and he had his arms fixed over their doors to enable his agents more easily to collect the rents owed to him. These arms are now borne by the Duke of Norfolk; and I fancy the publicans who display them have little notion of their origin; but more than one bit of

history may be learnt from the signs of the public-houses.

As times grew more peaceful, kings began to grant arms for other than purely military services.

Men who had distinguished themselves in medicine, in learning, in inventions, all were looked upon as worthy of honour; and a fresh set of emblematic designs came into use.

Such are the sun, the moon, and the stars, all emblems of riches and honour; while serpents, the emblems of prudence, become more common, and we also find various instruments and tools used in drawing, building, or even husbandry, which are meant to show to what profession the founder of the family owed his fame.

The good old English name of "Thorp" means nothing more than "farmer," and the device is three trefoils, which used to be called the farmer's almanac, as they foretell the rain by their movements.

The clan of MacGregors carry a fir tree on their coat-of-arms, in allusion to the forests of fir which once covered their property. Red roses were given by Henry VIII. to many of his followers, in recognition of their services, and you will find them on many coats-of-arms which date from the 16th century; while the owners of the White Rose have generally dropped their badge, as to carry it brought them but little favour from the Tudors.

The family of Butler or Boteler claims descent from the Counts of Brienne, one of whom accompanied Henry II. in his expedition to Ireland, and was rewarded for his fidelity by the office of Chief Butler

to the King, to be held by him and his heirs for ever, together with the right of presenting to a newly-crowned sovereign his first cup of wine. The device is three covered cups.

A noble deed is commemorated by the name and by the arms of Dalziel.

A favourite and near kinsman of Kenneth II. of Scotland was hung. The King deeply resented the disgrace, but knew not how to avenge it. He was compelled to swallow his anger in silence, but he offered a large reward to the man who should dare to take the body from the gibbet and give it decent burial. At first none offered, but at last a man stepped forward, saying, *Dalziel*, which means in old Scotch, "I dare." The work was done, and the arms of the Dalziels ever since have been a black shield with a naked man depicted thereon.

This reminds me of another tale of valour, which (though it really belongs to an earlier part of our subject) I do not like to omit.

It was in the reign of Kenneth III. of Scotland that a great battle was fought against the Danes, and the Scotch were entirely routed. A husbandman and his two sons were following the plough, when they saw their countrymen fleeing in every direction; there was no mistaking the pale faces and disorderly movements; there had been a panic, and the enemy was in hot pursuit. Without a moment's hesitation the three ploughmen each wrested a shield from the flying Scotchmen, and, raising it aloft, each shouted, "To arms! to arms!" The scattered soldiers turned, the lines were re-formed,

and victory, after all, declared herself on the side of the Scotch.

The farmer's name was Hay, and from that day he bore on his coat-of-arms three blood-red shields.

We have seen the origin of the Saracen's Heads ; but you must not confuse with these the thick lips and tousled hair of the Moor's Heads, which generally point to a Spanish descent.

If you can succeed in procuring seals taken from the arms of cities, you will find them a most interesting addition to your collection.

I will only mention a few here.

The arms of London I suppose you all know ; a silver shield with a blood-red cross, the cross of St. George, and in the right-hand quarter you will see a sword. Some people will tell you this sword was added by Richard II., in commemoration of the services of Walworth the Mayor against Wat Tyler ; but it is really of much older origin, as it stands for the sword of Saint Paul, the patron saint of London.

The arms of York are the Cross of St. George, with five lions upon it, and they are supposed to show that York gives a title only to those of Royal blood.

Lichfield is so called from a German word, *Leichfeld*, which means the field of corpses, and the ancient seal of the city represented a field strewn with dead bodies ; there is a legend that one thousand Christians suffered martyrdom at this place under the Emperor Diocletian.

Bristol has a curious seal ; the ground or " field " is red, in allusion to the red earth on which the city is built ; on this is depicted a castle standing on a

hill by the sea, while a ship passes below under full sail. The ship, of course, has reference to the amount of trade carried on ; the castle is supposed to represent one built by the Earl of Gloucester in the time of Stephen, which, I conclude, the townsmen consider to have been the starting point of all their greatness.

I think I have now told you enough about the actual coats-of-arms depicted on your seals, and we shall next consider the other decorations worn to distinguish the knights of old ; we will see if we can understand anything about their crests, their helmets, their crowns or coronets, and the supporters of the coats-of-arms.

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## CHAPTER III.

### CRESTS.

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I now propose giving Crests a little tiny chapter all to themselves. They do not require so much learning as ought to be devoted to seals, and they are much easier to collect and arrange.

Many people have their crests engraved on their signet rings instead of their coat-of-arms, and I am sorry to say I know well-educated and well-born ladies who cannot even tell you what the family coat-of-arms is, but I never yet met anyone who did not know what the family crest was.

It is usual with the crest, to collect the mottoes of different families, although, as we shall presently see, the two are not necessarily connected.

Now what is a crest ?

What does the word crest mean ?

I doubt if one little girl out of a hundred who collect crests, could answer that question. The word crest is

a corrupt form of a Latin word *Crista*, which means simply "a tuft," and was so called because the crest was placed in the helmet of a knight like a tuft, stuck straight up in a hat.

Crests were also often called "cogniscences" from *cognosco*, "I know," because they served as distinctive marks of the various knights, whose faces were hidden by the bars of their helmets.

You must often have seen helmets such as knights used to wear in collections of old armour, and I dare-say you wonder how anything, be it feather, tuft, or crest, could be made to stick up on it.

Do you see under all the crests in your book a little two-coloured stick? I call it a stick because I am sure, you think it is meant for one, but heralds call it the wreath, and say it is intended to represent the twisted folds of cloth, which were worn round the helmet and into which the crest was fastened, this wreath or fillet used also to protect the head of the wearer from heavy blows, for it was very thick and strong.

It was generally made of a cloth of two colours, which should be the same as the two principal colours of the shield; thus, a knight who carried a blue shield with a golden cross on it, would have a gold and blue cloth round his helmet, and a gold and blue stick would be painted under his crest. It was first worn in the reign of Henry IV. Having twisted this cloth about their helmets, the knights would fasten into it the badge or crest which was to distinguish them one from another and which usually consisted of the head of some animal lightly carved in wood; sometimes the

name of a new knight would be quite unknown, and he would be called after his crest, the Knight of the Lion, or the Fawn Knight.

Now-a-days crests, like coats-of-arms, are considered to be hereditary, but formerly every knight chose his own, and it was only adopted by his descendants if they considered they had good cause to be proud of it for the feats which had made it conspicuous. Occasionally the crest was taken from the chief figure on the coat-of-arms, but much more commonly the crest was transferred by the son of its first owner, to a place upon his shield.

Well was he armed from head to heel  
In mail and plate of Milan steel,  
But his strong helm of mighty cost,  
Was all with burnished gold embossed;  
Amid the plumage of the crest,  
A falcon hovered on her nest  
With wings outspread and forward breast.  
E'en such a falcon on his shield,  
Soared sable, in an azure field;  
The golden legend bore aright,  
Who checks at me to death is dight.

The first English King who bore a crest is generally supposed to have been Richard I., and he chose a golden lion as an emblem of valour; but, although the golden lion is still the Royal crest of England, you must not suppose that no other has ever been used from the time of Richard Cœur de Lion to the time of Queen Victoria; Edward III., for instance, sometimes wore a white raven, crowned, on his helmet, although his royal seal has the lion for a crest; Richard II. wore a white

hart in a sitting posture with a golden collar and chain attached to the neck ; Henry IV. took for his crest a black swan with a golden chain and collar ; Henry V. made the white ibex his crest ; while Edward IV. took a lion for his, but changed it from gold to silver ; Richard III. chose the boar as his badge ; Henry VII. thought a red dragon a fit emblem of royalty ; Henry VIII. took for his device a bull ; James I. reverted to the old golden lion, and since his time the crest has not been changed over the Royal arms.

The Royal crest should be the first in your book, and should have a page to itself, but you should only have the crest and the motto, not the Royal arms as well, unless you mean to combine a collection of crests and coats-of-arms throughout your book.

There are many different plans for arranging crests in an album. Some children like to arrange them in figures and make a shield of crests in one page, an anchor of crests in a second, a cross in a third, and so on.

Others like to keep the crests methodically in straight lines, and place them in alphabetical order according to the names of the owners.

Others again keep them by rank as it were—Royal crests, ducal crests, and so on, and I am not sure that this is not the best plan, and, if you adopt it, I should recommend you to study the little pictures of crowns, helmets, and coronets, given in the next page ; and instead of writing over the different pages "Royal Crests," "Ducal Crests," &c., just draw neatly the appropriate helmet or crown at the head of the sheet, and anyone who looks at your collection will see that you understand something of the art it illustrates.

Then you might devote a few pages at the end of your book to the crests of ships, of regiments, and of colleges.

Those of ships in the Royal Navy usually bear some allusion to the name of the vessel and are often an

#### CROWNS AND CORONETS.



DUKE.



EARL.



MARQUIS.



VISCOUNT.

#### HELMETS.



KING.



NOBLE.



KNIGHT.



ESQUIRE.

artistic reproduction of the figure-head ; while the scroll is often the name itself or a punning adaptation of it.

Thus H.M.S. *Vernon* bears *Ver non semper viret* for

her motto, which may be translated "The spring will not last for ever" or "May the Vernon ever flourish." In regiments the crest and motto allude often to actions in which they have been distinguished, or to the name which they have adopted.

College crests are older than either of the above, and their history will generally teach you something about the founder or the story of the college.

Most crests have some story attached to them, either true or legendary, and you should always try to find out what that story is when you add a fresh crest to your collection; if you do this and keep a little note book with all particulars entered in it, who knows but you may be the means of preserving some very valuable little item of history which might have been forgotten as ages rolled by.

You are all too apt to imagine that your little hobbies can be of no use save to pass away an idle hour; but if you only take pains and pride yourself on being accurate in your information, you may easily make a collection which will only be inferior in size, and not at all in quality, to Fairbairn's collection of crests in Kensington Museum.

Now, I am going to tell you one or two little anecdotes about a few of the more famous family crests, and if I garnish my stories with more words than I should expect you to use in your little note-books, it is only that I may render the lecture more interesting to you, and I promise you I shall endeavour not to depart from facts, or misplace my dates, and these are the two points on which I specially desire *you* also to be particular.

The first story I shall tell you partakes rather of the nature of a legend; it is, however, the tale which has been handed down from generation to generation, to explain the curious crest belonging to the Stanley family. The crest is an eagle standing on a nest, in which lies a little baby wrapt in swaddling clothes.

Many hundred years ago, it is said, a certain Mr. Latham, the owner of Latham Park, was very unhappy because he had no little boy of his own to succeed to his large estates.

Now, whether Mr. Latham (for it was a long while ago), was a dabbler in the Black Arts, I cannot say, but certainly the story which is told of the curious way in which he procured an heir, would lead one to suppose he may have been.

Legend says that one morning when this gentleman sat at breakfast, the gardener came into the room in a great state of excitement, and informed him that there was an eagle's nest in the park, at least so he guessed, for he had just seen an eagle for the fourth time within two days hovering over the same spot.

"But what rot," I hear a boy reader exclaim, "as if eagles ever built nests in even the wildest of parks." My dear little boy, if you are going to cavil at marvels, it is no use for you to attempt to collect heraldic stories, for heraldry is a mediæval science, and the mediæval ages were ignorant, and, therefore, prone to believe in fables. I do not want you to put implicit trust in the legends I tell, but I will just give you a little hint; the more marvellous the tale connected with the crest, the older is the origin of the family; and now to return to our story.

As Mr. Latham went out with the gardener to look for the eagle's nest, he met a little girl crying bitterly. It was the gardener's grandchild, and he stopped a minute and asked her why she was weeping.

"I have lost my bread and milk again, grandpapa," said the child, turning to the gardener, "and I did so want to eat it out of doors, but the big bird came and knocked over my basin and broke it, and Mother *will* be angry, and I have had no breakfast."

Then the gardener told his master that three days running the child had taken her bread and milk out to eat, and every day some accident had happened, and the basin had been broken, and the bread and milk spilt, "and the oddest thing is, Sir," he added, "that though Bessie always runs in to tell us at once, yet the bread and milk is never on the grass when we come out, only the broken basin is left."

Well, certainly this was an odd story, but it only seemed to make Mr. Latham more eager to reach the nest; still he stopped to give the child a bit of gold, which he told her would buy a better basin than any she had broken, and when he saw her dry her tears and smile, he hastened on; and, presently they came to a lonely part of the park, very rough and bleak, and there Mr. Latham made the gardener stand, while he went on alone, for yonder he saw an eagle hovering, and he felt sure the nest was near. Softly, softly he went, and the eagle, instead of flying fiercely at him, seemed with its outstretched wings to beckon him on, and then he saw the nest, and in the nest lay sleeping soundly a little tiny baby boy, its little mouth all wet with milk, while a bit of crust was clenched in its tiny hand.

Mr. Latham took the babe in his arms, and, as he did so, the eagle circled twice about his head and then flew away far over the distant hills, and was never seen again, and the baby was taken home to the Castle and brought up as Mr. Latham's heir. Bessie henceforth could eat her bread and milk in safety, for no big bird ever again interfered with her or showed a liking for such baby food.

The old family of Latham has now died out, and the crest has been adopted with the estates by the Stanleys.

The next story I shall tell you is more credible.

The Scotch Maclellans have for their crest a bleeding head on the point of a sword, held by a naked hand and arm. This crest was granted, together with a Barony to the family in 1450, by James II. of Scotland.

It was given in recognition of the services of the chief, who defeated and took prisoner the Captain of a wild horde of gipsy-like people who had come over from Ireland to Scotland, and who were ravaging the country and alarming all the people very much; those of you who have read Sir Walter Scott's *Tales of a Grandfather* will recognise in this Maclellan the unfortunate man, who, two years later, was put to death by the Earl of Douglas, against the express wish of the King.

The Macdonalds have for their crest a right arm holding a cross; it was chosen as a memorial of the help rendered by one of the clan to St. Patrick in his work in Ireland.

Here is another story which explains the crest of the Hambletons; a saw, half through the trunk of an oak, with the motto "Through."

Early in the fourteenth century, Sir Gilbert Hambleton, a Scotchman, living in England, had the misfortune to kill in a quarrel, Spencer, a favourite of the English King. His only chance of escape from death lay in speedy flight, and, accordingly, he and a trusty servant set spurs to their horses, and made the best of their way to the north. They were still on the English side of the border, when they came to a deep forest, and dismounting, were resting under the trees, when they heard the sound of men in pursuit. Some woodmen, close by, were plying their axes, and Sir Gilbert persuaded them to let him and his servant change clothes with them and take their places at work. Doubtless, as the men eyed the gold lace and rich brocade of the Knight's dress, they thought they might not have the worst of the bargain. So the business was soon done, and when the King's men came up, all they saw was two men hard at work felling the close-grown oaks; they only stopped to ask if any man had passed that way. Sir Gilbert answered "No," in a surly tone, and then seeing his servant had stopped his saw, and was watching eagerly, he bade him go "through" with his work.

The King's men, nothing doubting, rode on, and Sir Gilbert reached Scotland in safety.

All of you who have read Sir Walter Scott's *Tales of a Grandfather* can tell me the story about the Douglas crest of the bloody heart; you will all remember how the good lord James Douglas swore to King Robert, when that monarch lay dying, that his heart should be carried to the Holy Land; and you know he caused a silver case to be made for the heart and how he

wore it round his neck slung by a chain of blue and gold.

And then you will remember how the good lord James was persuaded to tarry in Spain on his way, to help the Christian King rid his land of the Saracens, and how, in that far off land, he fell in battle, fighting at fearful odds and "his body was found lying above the silver case, as if it had been his last object to defend the Bruce's heart."

You remember too, how Sir Walter Scott goes on to say that Sir Simon Lockhard of Lee was appointed to bear the heart home again, and how, ever afterwards, he took for his device a man's heart with a padlock on it, and painted it on his shield, and for this reason, the name of Lockhard got changed first to Lockheart and then to Lockhart; a good old name in Scotland to this day.

Such stories as these are surely well worth remembering, yet how many have been already forgotten you will soon find when you set about collecting them.

I wonder if you even know at this present minute, and that without referring to your father, what the meaning of your own crest and its motto is.

Mottoes are so generally collected with crests that I must say a few words here about them.

They were not, in former times, considered to be hereditary, though we usually think them so now; in olden days, every man chose his own motto, and had it inscribed upon his shield.

The fashion was unknown before the conquest, but it became common after the institution of the Noble Order of the Garter in the reign of Edward III. I do

not think I need repeat even to a very small child the story of the institution of that Order and the origin of its motto: *Honi soit qui mal y pense*.

What is, I wonder, the motto of my little reader who is now conning these pages, and could she tell me how it came to be the motto of her family?

I seldom think of the origin of a motto without remembering the old story of the rich tobacconist who was eager to set up a crest and motto. He was talking to some wit one day and asked him to suggest a suitable device; "I must have arms on my carriage," said he.

"To be sure," replied his friend. "Why not have the tobacco plant for your badge, and for motto take *Quid rides*?"

The English meaning of this will be apparent to you at once, in Latin it signifies "Why dost thou laugh?"

I do not know whether the idea was adopted.

Other mottoes are mere puns on the names of the owners; such are:—

Dixie.—*Quod dixi, dixi*, "What I have said, I have said."

Fortescue.—*Fortis scutum salus ducum*, "A strong shield is the safety of chiefs."

Hart.—*Un cœur fidèle*, "A faithful heart."

Temple.—*Templa quam dilecta*, "How fair are the Temples." (Rather a conceited motto this, but let us hope, as Punch says, that the little Temples try to "live up to it," and to be beautiful in character as in name!)

Onslow.—*Festina lente*, which means, "Hasten slowly," let not "more haste" be "worse speed."

Other mottoes allude to events which have other-

wise left no mark on the shield of the family ; thus the Leslies have for motto the words " Grip fast."

These little words do not allude to any propensity in the family towards avarice, or even economy, as you might suppose at the first glance ; they are the words used by an ancestor of the Leslies on a very important occasion and one which was not likely to occur twice even in ten generations. It is not very often that the bravest of us has a chance of rescuing a Queen from death, yet this luck befell Bartholomew Leslie, who took the motto " Grip fast " ; and those were the words he addressed to Queen Margaret of Scotland, as he threw his girdle to her in the water and dragged her to land !

Again, the motto of the Hoods of Somerset is " Zealous," and it bears a double reference ; the " Zealous " was the ship commanded by Captain Hood in the battle of the Nile, and zealous indeed was his conduct there.

There are one or two little things still left I should like to explain to you, though they do not, strictly speaking, belong to your collection.

Sometimes, I daresay, you have seen draped over the shield in a coat-of-arms something which looks like a heavy cloth of two colours. This is called by heralds the mantling, and it is supposed to represent a piece of cloth or leather, which, being placed at the top of the helmet, became twisted and torn in battle ; it is, like the wreath, usually made of the two chief colours in the coat-of-arms.

I think there is now only one other appendage which remains to be described. Those two animals

on either side of the shield on the Royal Arms, the Lion and the Unicorn, what are they?

They are called Supporters, and may only be borne by peers of the realm.

The origin of these Supporters is rather curious. It used to be the custom when a grand tournament was to be held, for the knights to have their arms emblazoned on shields, which were held by pages at either end of the list, and, to add to the beauty and variety of the show, these pages were often dressed as animals; these animals were nearly always lions, unicorns, or deer; the lion, you know, is the supporter of England, and the unicorn that of Scotland. I have, in a former chapter, explained how it was that the unicorn was such a favourite device.

I can only find one odd story about Supporters, it is the story of the Ape which supports the arms of the Duchy of Leinster; and, as it may amuse you, I will put it in here; it will be the last heraldic story we shall have, for my chapter is near its end.

Long, long ago a certain Duke of Leinster had a tame monkey; a great pet it was with the whole house, but there was no one it loved so much as the little baby heir. This child the monkey would watch with the deepest interest, sitting for hours by his cradle and playing gently with him when he cried; and the baby had no fear of its strange companion. He was always quite content if Jacko could be with him. The nurses were so accustomed to seeing the two together, that one day, when there was a large party downstairs, and everyone was busy, they actually left Jacko beside the sleeping child, and, thinking no

harm could happen while he was near, they went downstairs to have their share in the fun.

While baby slept Jacko watched him faithfully; not a fly was allowed to settle on his face, not a draught of air to touch him. But presently he woke and began to cry; then softly Jacko lifted him from the cradle and rocked him in his arms, and baby fell asleep resting against the monkey's fur.

Now Jacko had never been allowed, you may easily guess, to hold baby before, and he was as pleased as you were the first day you held your little brother in your arms. He thought now he could do anything; he patted baby softly on the back, and then began walking up and down the room with him as he had often seen the nurse do.

Suddenly he heard a step on the stairs, and, fearing his treasure would be taken from him, Jacko ran, with the child in his arms, out of the room, up the stairs, and out on the battlements of the castle, where he often took an evening stroll.

Now imagine the horror of the Duke and Duchess when, just as they were entertaining their company in the garden, they caught sight of Jacko nursing baby on the roof!

No one dared speak, they watched the monkey breathlessly; had they startled him with a shout the baby might have been dashed down while he hastened to escape. For five minutes they watched him as he moved to and fro with his precious burden; then, oh! joy! he gently came down, descended the attic stairs, re-entered the nursery, and laid baby once more in his cradle!

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Such was the origin of the Leinster Ape.

Now I hope, dear children, that this time next year all you who collect crests will have at least three times as many stories to tell about them as I have told you to-day.

“And won't you say anything about my monograms; are they not as nice as crests?”

Well, really, I can't say I think they are. Monograms are very nice for very little children to collect; you can make them look bright and pretty in a book, but they have no real value. They may be, and often are, artistically drawn, but there is no historical interest attached to them, and little personal interest, for they are not even kept in use for a life-time, but change with the varying fashions. I do not recommend anyone over ten years old to collect monograms.

What treason I am talking! There, put away your books, and let us say no more about the matter, lest we quarrel.

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## CHAPTER IV.

COINS.

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IN turning over the old collection of coins which once belonged to a member of my family, I am greatly struck by two remarkable facts. The first is that the little collector could have had but a small idea of historical sequence; the other that he must have had very good and clever little fingers to make so neat a box. Now-a-days, you children, I believe, buy your coin cabinets, with the little trays complete; but in my childhood we were taught to use our own wits and fingers, and I must say we had the greater pleasure in our collections, because we had contrived so cleverly to make them look tidy.

A plain deal box, french-polished, with a neat lock and key, still holds the coins my brother collected; it contains five trays; each tray is made of two pieces of cardboard neatly covered with red velvet, the upper piece having holes in it, in which the coins lie, upon a little round piece of paper on which is inscribed their value and their date.

Instead of confining himself to one country, the little collector has allowed himself to be tempted by the sight of any coin which is unfamiliar to him, and consequently, side by side with an Indian rupee lies a penny of the reign of Charles I., while a French franc of the Empire reposes in a hole which (from its size) happens also to hold conveniently a Manx penny.

Now a very nice, although not a very valuable, collection may be made of all the current coins of Europe, but I am well aware that such was not the intention of this little boy; he wanted to be a "numismatist" (he had learnt that long word, and could both pronounce and spell it), and in his ignorance he thought that every coin he did not know by sight was bound to be both old and rare.

In this chapter I propose to tell you something about the old and the modern coins of England. I leave it to regular "Guides to Coin-Collectors" to describe to you exactly the obverse and reverse of every coin ever issued, and I only aim at making you understand that a complete collection of the old coins of one country is quite as much as you are likely to accomplish, even if you keep up the taste for your collection in your "grown up" days.

I will give you a few hints by which you may judge of the age of any stray English coin whose history you do not know, and I would especially warn my boy readers not to attempt to make any *bargains* with "old curiosity" dealers, without first showing the coin in question to an expert and getting his opinion as to its value.

It is not at all probable that a child should be able

to recognize the peculiar green tinge which can never be imitated so perfectly as to deceive an expert, but which can very easily be copied well enough to take in ignorant eyes; always, too, be suspicious of *duplicates*. Good coins are never really cheap, and can seldom be seen in quantities; but if they are forged it is decidedly cheaper and easier to turn them off by the hundred than it is to cast them singly.

Before we begin to talk about *old* coins I should like to be sure that you understand thoroughly those we have in daily use. Do you know, for instance, I wonder, which is the obverse and which the reverse of the sovereign I hold in my hand? Do you know its history? When sovereigns were first introduced? The meaning of the inscription? Or, in fact, anything whatever about it, beyond the fact that it is worth twenty shillings, or two hundred and forty pence? We shall find a gold coin *called* a sovereign as far back as the reign of Henry VII.; but *that* was a very grand affair, a large golden coin, with a full-length portrait of the King in his royal robes, from which it took its name; whereas our sovereigns are, as you know, about the size of a shilling, and have the Queen's head only on the *obverse*, with the date and the beginning of the inscription, which is carried round to the other side, or *reverse* of the coin, and which runs thus: *Victoria Dei Gratia Britannarum Regina, Fid. Def.*; which, being interpreted, means: "Victoria, by the Grace of God, Queen of the Britons, and Defender of the Faith."

This Inscription is, as you will see bye-and-bye, the growth of ages, and would almost contain in itself,

with the various omissions and additions it has undergone, a miniature history of England.

In the centre of the reverse of the coin is a shield containing the Royal arms, quartered, surrounded by a laurel wreath and surmounted by a crown. The Royal arms were first placed on our coins by Henry VII., and we shall mark bye-and-bye the changes they have undergone since that period.

The sovereigns from the Australian mint bear on the reverse the figures of St. George and the Dragon; an older device for a gold coin than the Royal arms, for it was introduced by Edward IV. in 1465, as we shall presently see.

The Queen's head on all our coins is turned, as you may notice, towards the left. If you happen to have in your pocket a shilling of William IV. (they are still much used), you will see that the head is turned to the right. Since the death of Charles II. it has been the custom in the mint to turn the head of each sovereign the reverse way to that of his predecessor, and often, if the coins are much worn, you can identify them by this rule.

The Britannia on our pennies, halfpennies, and four-penny bits, was introduced by Charles II.; during his reign a great admiration was prevalent for anything which should recall a Roman style, and the head of the King is made to look as much like that of a Roman Emperor as possible. To gratify this taste Britannia was adapted from some old Roman coins to our use, and has held her place ever since. James I. was the first Sovereign who coined copper money for England, although it had long been in use in Ireland, and had

been known to the Saxons, and used by them in some parts of the Kingdom. It is, therefore, a good deal easier to make a complete collection of English copper coins than of silver, which formed for many centuries the only currency.

Our silver florin was first introduced during the reign of the present Queen; it was called after another coin of about the same value first current in Florence, there called *florino*. The reverse, which bears, as you see, four shields in the shape of a cross bearing the Royal arms, was adapted from the crowns and shillings used during the reign of William III.

William IV. first had the shillings and sixpences coined with the value in plain letters on the reverse, surrounded with a wreath of oak-leaves, just as you still see them.

A fourpenny bit used to be called a groat. I wonder if any of you have ever been told not to waste your pins, because "a pin a day is a groat a year." My father was very fond of saying that to me, when I was too lazy to pick up a pin off the floor, and I had a sort of idea that a groat was a very large sum, some pounds perhaps; I was much surprised when I learnt it was only another name for our little fourpenny bits! To pick up a pin every day and only make fourpence at the end of the year seemed to me very poor pay, yet I doubt not our pin-makers would be thankful if they were paid as much as fourpence for every 365 pins they turn out!

You all like a story, I know, so I will preface my remarks about old coins, with a few little anecdotes of the way in which some of them have been found.

Not many years ago, about the time when the rage for old houses and old furniture first set in, an artist of no small renown in London, bought a pretty little old cottage in one of the loveliest parts of England; of course, many little alterations had to be made, and amongst others, the bricks behind the fire-place were removed, to make some alteration in the chimney. In a little recess made by a loose brick behind the mantel-piece, what do you think the workmen found? A silk handkerchief, and in it, carefully wrapped, two or three golden coins of the 17th century!

What a story those coins might have told! A beautiful little tale was written to account for their appearance in that strange spot, and appeared, I think, in *Household Words*, under the title of "The Three Crowns," by Mary Hullah.

Often and often boxes of coins have been found hidden under the foundations of old churches, or buried in queer old gardens. In the olden days there were no banks, and doubtless it occasionally happened that rich persons (who had no near heir) would bury their riches for safety, and confide the secret to no one, meaning always to reveal it only when death was near; but death comes often when least expected, and leaves no time for explanations.

Many and strange were the shifts people were put to, in the last century even, in order to conceal from dishonest eyes their secret hoards. Just imagine how anxious you would feel if all the money for the weekly bills was left in your own charge, and you knew that if you lost it you would get no more; and then you can judge how nervous and worried the head of

the house must have felt in years gone by, when all his savings and all his capital had to be kept inside the house! I have seen marvellously intricate boxes which were made on purpose to keep money in, unsuspected; they are generally made to look like writing boxes, and when you first open them you see nothing to excite your suspicion, paper and envelopes perhaps, or even reels of cotton and needle-cases. But if you are clever you soon observe that although the box seems full yet the space inside does not seem at all equal to the promise held out by the exterior; and then if you rap against the sides you can hear they are hollow. A little knob, which looked as if it were a mere ornamental appendage, on being lifted, draws with it a tiny tray which has been fitted into the side; the bottom of the box also proves to be hollow, and is only to be opened by a most elaborate arrangement. The box must be in a particular position, such and such a drawer must be open, such and such a knob of brass pressed; sometimes there is a secret screw which fastens the box to the ground, so that no thief can carry it away to examine at his leisure. In fact, there is no end to the mysteries of this wonderful old box.

Until the year 1703, coins of the reigns of William the Conqueror and of William Rufus were almost unknown; but a great fire having broken out that year in York, deep foundations were dug for the new houses, and a large oaken box was found full of pennies belonging to these two reigns.

I do not know whether any of you are aware that such "findings" are *not* "keepings," but must at

once be delivered over to the coroner] of the district, who, in his turn, must give them up to the Queen. That is very hard lines is it not?

In former days anyone who discovered what lawyers call a "treasure trove," viz., jewels, plate, or coins, and did not give it at once to the coroner, was liable to have his head cut off; and although now no one would go quite as far as *that*, still there is a very heavy punishment inflicted if the treasure is not given up.

It has, however, been the custom, during our good Queen's reign, to pay the finder of a treasure a sum equivalent to its value.

Another discovery, a few years later, made William I. coins still more common.

Some little children were playing in the public roads near the village of Beasworth, in Hampshire, when one of them saw a bit of lead sticking up from a wheel track. The child idly pulled it out and poked his hand into the hole the lead had made; the hole was full of money! The money looked old and was much defaced, and the children did not think much of the discovery, but they all put their hands into the hole and each child got a little! Had it been gold they would surely have thought fairies had been at work, but these green old coins looked to their eyes only one degree more valuable than brass buttons. However, one child took some home and showed them to his parents; and they, better informed, guessed at once the money might be valuable, and, being honest people, they sent word of the discovery to the owner of the land; he caused careful search to be made, and presently there was dug out of the earth a large box, the hinges of which, being

broken by the wheel of some waggon, had stuck up and tempted the child's busy fingers. In this box were no less than six thousand pennies of the reigns of the two Williams!

Perhaps you wonder that in both these stories only *pennies* were found; there is a very simple explanation of that fact. From the time of Ethelbert II. to the reign of Edward III. pennies were the only current coin in England; these pennies were not made, like ours, of copper, but of silver, and were supposed each to weigh the one hundred and twenty-fourth part of a pound. This weight was pretty fairly kept up until the reign of Edward I., when the pennies became very light. You are not likely to come across any genuine coins earlier than the reign of William the Conqueror, unless it may be a few Roman pennies, which are, however, far more likely to have been imported by the dealer from some far-off town in Italy than to have been dug up in England itself.

The earliest known coins in Britain are some of rough copper, on which may be deciphered with much difficulty the four letters S.E.G.O., and which are supposed to have been struck by Segonax, one of four petty Kentish kings, whose name is mentioned in old Latin chronicles as that of one of the brave leaders who actually ventured to attack the camp of Cæsar, upon the occasion of his second invasion of Britain.

The mode of preparing money never altered from these early times till late in the 16th century; every bit of money which came out of the moneyer's hands was made in the same way during all these hundreds of years. Two wooden blocks were prepared, and in

each of these blocks was fixed a die, one to fix the impression on the obverse, the other to fix that which was meant for the reverse of the coin. One of these wooden blocks was fastened to a bench, the other was fitted with a handle; the metal being laid on the lower block was heavily struck again and again by the upper, until at last the impression was sufficiently raised.

There was no regular mint before the reign of Edward II., but each king had his "moneys," who were generally also goldsmiths, and who resided in different towns in the land. The name of the moneyer and of the town in which the money was made is to be found on all coins struck before the reign of Edward III. The moneyer was responsible for the value of the penny as it issued from his hands, and very heavy indeed was the punishment inflicted if he was proved to have given false weight. Once, in the reign of Henry I. a great outcry was made by the people, because nearly every penny they received was under weight, and they could not get a fair penny's worth for their pennies. At that time the king had no less than ninety-seven moneyers; he had them all arrested, and only three out of the ninety-seven could prove their innocence; the other ninety-four were severely punished, some having their ears lopped off and some their hands, and were sent into exile. You may be sure the three honest men took good care to go on giving just weight after such an example as that.

But we have wandered a long way from Segonax and his copper pennies.

The next money used in England was Roman, of which we have already spoken. After the Romans left England who were her next invaders?

Your history books will tell you a people from Germany, the Saxons. The Saxons did not begin to coin money till they were quite established in the land; and when at last it did appear, their coinage was very rough indeed. It consisted chiefly of two small coins, the sceatta and the styca; the first was of silver and the latter of copper; neither of them bear any inscription, but each is impressed with rough designs, a bird, or maybe an attempt at a profile—such an attempt as a little child would draw on a slate, with the eye well in the middle of the forehead. A sceatta of Ethelbert I., King of Kent, is one of the earliest known Saxon coins, and indeed the greater number of those yet discovered are Kentish, Kent being the earliest kingdom in which order was established.

By degrees silver pennies were introduced into other kingdoms of the heptarchy, and while the profile of the king is usually stamped on the obverse, the reverse is marked, after the introduction of Christianity, with small crosses. The kingdom of Northumbria issued the only brass coins struck by the Anglo-Saxons.

The great King Alfred was the first English monarch who added his title to the name on the coins—*Alfred Rex*.

Across the back of all the pennies coined during the reign of Harold II. you may decipher the letters, or parts of the letters, forming the word *Pax*; the

antiquarians have been very much divided as to the meaning of this, but I believe they are now nearly all agreed that it must refer to the peace which was made in 1052 between Edward the Confessor and Harold.

William the Conqueror was extremely anxious that the people should thoroughly understand that he considered himself the lawful heir to the English throne.

Conquerors generally coin money at once in their own name; they look upon such money as an extra proof that the country is in their power; but William I. not only allowed the old money to circulate, but actually caused more to be struck in Harold's name instead of in his own, and it was not until he had been seated firmly for some years on the throne that he issued his own money.

Here is a drawing of a penny struck during the latter part of the reign of William I. You will



WILLIAM I.—1066-1087.

perhaps think that he does not know how to spell his name, but the odd initial letter used by him and also by William II. is the Saxon initial of his name.

Pennies of the time of William I. are valued at prices varying from a guinea upwards.

You will notice that in the full-face coins of William I. and William II. the portraits are almost identical; William II. coined very little, if any, money of his own, but some people fancy that those coins on which you can see two stars impressed belong to the second King, as his seals have a similar mark. As there are very few indeed of these coins, their value



WILLIAM I.—1066-1087



WILLIAM II.—1087-1100.

has risen from two to three guineas apiece, and I fear they are not likely to find a place at present in your collection.

The coins of Henry I. are also very rare; they are generally almost undecipherable, for, as I told you just now, he had a great deal of trouble with his moneyers, and was obliged to expel nearly all of them from the kingdom. Very few of his pennies are alike in their reverses, but they all of them bear the name of the

mint at which they were coined; this precaution was most necessary after the discovery of so much fraud.

In the reign of Stephen the pennies got very light and small; they are also most carelessly struck; often the name of the king is all on one side; the portrait



HENRY I.—1100-1135.



STEPHEN.—1135-1154.



is, however, sufficiently unlike the last king to be easily recognised.

It is said that in this reign money was so scanty that the nobles began to coin their own. We know, from other sources, how all-powerful these men had become; in France such a practice would pass unnoticed, but in England it is a wonderful mark of the tyranny they were able to exercise. None of their money has come down to us; it was probably all called in and melted down by Henry II., who made it his object to lessen the power and tame the pride of this class.

It was in the reign of John that what are called the "Short cross pennies" first make their appearance.

This short cross was revived again in the reign of Henry III., and changed towards the end of his life for a long cross.

The long cross formed the only reverse of the coins struck from the end of the reign of Henry III. until

that of Henry VII., and was not entirely displaced before the accession of Charles I.

You may always know whether a doubtful coin is older than the reign of Henry III. by looking out for



(Short Cross Penny.)



HENRY II.—(Long Cross Penny).

the long cross on the reverse. It is seldom indeed that it is quite obliterated if it has ever been stamped.

I wonder whether any of you have ever been puzzled by the old trick, I remember being taught in my childhood.

You take a piece of paper, and with your *left* hand, you draw on it a rough circle, you add marks for eyes, nose, and mouth; as you do so, you say: "The Moon has a round face, two eyes, a nose, and a mouth." You then tell someone to try to do the same; of course they draw the figure with their *right* hands, and great mystification ensues. Now I could not help thinking of that old game, and the very rough attempt at a face which used to be the result of our efforts, when I first saw a drawing of the King John and Henry II. coins. (When one sees the coin itself it is not so easy to trace *any* face, even the moon's rough features would be hardly discernible.)

Do you know how *very* indistinctly the out-line of the head is drawn, there is really little more than a "round face, two eyes, a nose, and a mouth."

Of King John's coins we have very few left in England; those few are mostly halfpennies, and the commonest are the halfpennies originally struck for Ireland. I append the illustration of an Irish penny.



JOHN.—1199-1216.



HENRY II.—1154-1189.

Next to it is one of those curious Henry II. pennies of which I have just spoken.

It was in the reign of Henry III., in the year 1257, that the first gold coins were issued; they were called gold pennies, and one gold penny was supposed to be worth twenty common silver pennies.

You would think the people would have been thankful to have had a piece of money more portable than the old silver pennies, but no, quite the contrary! There was a regular outcry in London against the new coinage; the shopmen made difficulties about giving change, the poor people declared the new coin made everything dearer, and no more could be struck without danger of serious discontent. Very few indeed were ever made, but fewer still were used, and I do not think that more than three have ever come down to us!

Yet Henry III.'s gold penny was a very pretty thing, and I am sure you, for one, would not have despised it had it been given you.

On the obverse was the image of the Sovereign

crowned and sitting on a chair of state, a sceptre in his right hand, and in his left a globe.

On the reverse was the now common long cross, with the name of the mint and of the moneyer.

But it was quite a failure!

No one cared to use it, and from the year 1257 to the year 1343 no more gold money was coined. At the end of that time we shall see a beautiful piece appear ;



EDWARD II.—1307-1327.



HENRY V.—1413-1422.

a piece which may well make you covetous, though I can tell you, you are not very likely to get it!

The most difficult of all coins to decipher and arrange are those which extend from the reign of Edward I. to that of Henry VII.

You will see, if you look at the few I have had drawn here, that the face in all is exactly the same, and that no numbers are put after the names by which to identify them.

Some antiquarians say that the coins on which you

can only decipher the three first letters of Edward's name, belong to Edward I.; that the Second Edward has his impressed with the whole name Edward, or at least Edwar; and that the Third Edward, to make a further distinction, added the Latin termination and called himself Edwardus.

After the reign of Edward II. the moneyers ceased to put their own names on the reverse of the coin; it



HENRY VI.—1422-1461.

was in his reign that the mint was first regularly established and supplied with its staff of officers.

It was in the reign of Edward I. that halfpennies and farthings were first made round; before that time they had been half and quarter rounds.

In the year 1343, as I have before observed, Edward III. brought out a most beautiful gold piece, which, from the richness and purity of the metal it was coined in, was called a noble.

They were issued by mistake at a value far below their worth, and it was not long before the King was obliged to recall them.

The obverse of these beautiful coins represented the king standing on a ship with a sword in his right hand,

while his left hand grasped a shield on which were quartered the royal arms of England and France. On the reverse is a cross, with four lions, one under each angle of the cross, and the legend, *Jesus autem transiens per medium eorum ibat*, "But Jesus, passing through the midst of them, departed."

Some people say that this text from Holy Writ was stamped on the coins in order to act as a sort of charm, and protect the owner from thieves, and save him from the sword of the enemy in battle; however this may have been, the text gave rise to a very extraordinary notion among the common people.

You will some of you remember that there was a deeply rooted belief in the Middle Ages that gold could be actually made by human hands. Chemists, or as they were called, alchymists, devoted their whole lives to the fruitless endeavour so to fuse various metals and combine various essences as to make gold. Amongst the most famous of these sages was Raymond Lully, of the Tower of London; and when the nobles appeared the people declared they were coined by Lully out of alchymist's gold, made and proved by himself. As a proof of it they pointed to the legend on the reverse, and said it was thus to be explained; that even as our Lord "passed invisible and in most secret manner through the midst of the Pharisees, even so that gold was made by invisible and subtle art amongst the ignorant."

The words *Dei Gratia* appear for the first time on the coins in the reign of Edward III.; at first they were only stamped on the gold, but later they appear on the pennies, and were not again omitted.

In the reign of Richard II., although the portrait on the coins is still the same, the King's title is much longer: *Ricardus, Rex Anglie et Francie, Dominus Hibernie*.

You can distinguish the coins of Henry V. from those of Henry IV. by the *fleurs-de-lis* on the shield of Henry IV. These are what heralds call *semée*, that is, scattered about in a careless manner, sometimes four, sometimes five; but in the arms of Henry V. and those of all later kings the *fleurs-de-lis* are always three, two at the top and one below.

In 1465, the noble having been recalled, a new gold coin was introduced.

It was called an "angel," and, although a good deal larger than our Australian sovereigns, the device on the obverse was very like the device they bear on the reverse, being the figure of the Angel Michael transfixing the dragon; while on the reverse was stamped a ship with a tall cross for its mast.

You may remember that we noticed in our chapter on ecclesiastical architecture, that the style of building became more and more intricate as we neared the epoch of the Reformation; you may trace the same in our coinage, which, from the time of Edward IV. to the end of the reign of Henry VIII., seems to have had far more pains taken with it than at any previous or succeeding time.

The angel was not the only gold piece struck by Edward IV.; in his reign the first reals were issued. These were gold pieces, so called from a French coin of the same value, viz. ten shillings. The obverse was the same as that of the old noble; on the reverse

was stamped a sun, surmounted by the Rose of York.

This sun was adopted in commemoration of the battle of Mortimer's Cross in Hereford. Those of you who have read Shakespeare's play of Henry VI. will all remember how, before this action, three mock suns were observed by Edward and Richard to be shining in the heavens.

EDWARD.—Dazzle mine eyes, or do I see three suns?

RICHARD.—Three glorious suns, each one a perfect sun;

Not separated with the racking clouds,  
But severed in a pale, clear-shining sky.  
See, see, they join, embrace, and seem to kiss,  
As if they vowed some league inviolable;  
Now are they but one lamp, one light, one sun.  
In this the heaven figures some event.

EDWARD.—'Tis wondrous strange, the like yet never heard of

I think it cites us, brother, to the field,  
That we, the sons of brave Plantagenet,  
Each one already blazing by our meeda,  
Should, notwithstanding, join our lights together  
And overshine the earth, as this the world.  
Whate'er it bodes, henceforward will I bear  
Upon my target three fair shining suns.

Whichever side had won the battle would doubtless have supposed the suns shone for the sake of its leader. Edward was conqueror, and did in fact henceforth adopt a sun as his badge.

Historians say that, subsequently, in the Battle of Barnet, this badge served him a very good turn; for the cognizance or crest of Warwick the king-maker was a star, and this star, being mistaken by the soldiers for King Edward's sun, the soldiers of Henry VI. fell to fighting each other, and the Earl of Oxford,

suspecting treachery, fled from the field, and the victory was again on Edward's side. But to return to our coins.

In the nineteenth year of the reign of Henry VII., it seems at last to have occurred to the "moneyers" that all Kings had not got the same face, and did not put on a mask at the same time as they donned a crown.

You see the reverse is also altered, and instead of the rough pellets, we now have the royal arms of France and England on the shield.

In some of these coins, but not in all, you will also be able to decipher *Septimus* or VII. after the King's



HENRY VII. (His third Coin).

name; this very simple means of identification had only once before been resorted to, and that was in the time of Henry III., but after this period it becomes usual, and certainly saves antiquarians much trouble and many fruitless disputes.

The first sovereigns were issued in the reign of Henry VII., but it is only in name and value that they bear the least resemblance to our gold money; they were huge gold pieces, on the obverse of which was stamped a full-length portrait of the monarch seated

on his throne in robes of state, while the reverse was stamped with the double rose, which marked the fusion of the York and Lancaster dynasties, and in the heart of which were stamped the Royal arms.

In this reign we first meet with the testoon or shilling, so you see the coinage is becoming more and more complete. Instead of possessing only pennies the people could now deal with testoons, reals, angels, and sovereigns; money was consequently more used, and the fashion of barter, or exchange of one good for some other of equal value, began to die out.

Although Henry VIII. did not at once put his own portrait on the coinage, he altered the numeral, and you will therefore sometimes see coins with the face of Henry VII. marked Henry VIII.; these are coins which were struck in the early part of the reign of that monarch. The legend on his first money was, *Henricus VIII., Dei Gratia Rex Anglie et Francie*, to which he afterwards added the title of *Hibernie Rex*. On the reverse was inscribed the name of the mint, or else, *Posui Deum Adjutorem Meum*, "I make God my helper," a motto which was often afterwards adopted, and which, very probably, was first intended as a defiance from the King to the Pope of Rome, whose edicts he despised and disobeyed.

You all know the broad and jolly face of "bluff King Hal," so I have chosen, as an illustration of the money of his reign, a curious little silver penny with a full-length portrait of the King in his robes.

The large coin below is the reverse of a testoon; it bears, you see, the double rose, which stood for the united claims of York and Lancaster, and it has round

it the motto of which we have spoken : " I make God my Helper." Another legend you often see round the double rose is *Rosa sine spina*, which means " Rose without thorns "; and of course alludes to the fact that the rose, once the badge of rival factions and the cause of war, has in Henry's reign become the emblem of peace.

I wonder whether it was in the time of Henry VIII. that the old riddle was first asked : " Say rose without



SILVER PENNY (HENRY VIII.).



TESTOON (HENRY VIII.).

thorns ? " You try and see if your little sister can say " Rose without thorns."

Of course she can !

Well, let 's hear her then.

" Rose without thorns."

" No, that is not right ; you must say " Rose *without* thorns."

" Rose."

Ah ! I see you know that old, old riddle ; I feel sure Henry VIII. often used to tease Edward VI. with it, when he was a small child, and I daresay that

model little prince got very angry because he could *not* say "Rose without thorns."

When Edward VI. came to the throne, one of his first acts was to call in the testoons and re-coin them; they were supposed to be worth twelve pennies, but they were made of such bad metal, and were so light that none of the shop people would take them, and the poor complained very much; a great deal of copper was put in them and this made them very red. There is a funny old rhyme about these testoons which I must not forget to tell you.

These testoons look redde, how like ye the same?

'Tis a token of grace—They blush for shame.

Was not that a funny idea? That the money should blush at being so light and bad.

Crowns and half-crowns first appeared in this reign; they had, for device, the king clad in armour and riding on horseback, his crown on his head, and they were called crowns after another coin circulating on the continent, which had a crown for its device.

Edward VI. coins are very clear and well-cut; some of them have a little greyhound close to the king's shoulder, while on others you will see a portcullis or gateway. I will explain to you the meaning of these marks.

In the reign of Queen Elizabeth the testoons of Edward VI. had become so worn and light, that they were not worth the twelve pennies they were meant to represent; some were worth fourpence half-penny, and some were so bad that they were not actually worth more than twopence farthing.

So Queen Elizabeth had them all recalled, and, as

she did not want to make fresh money just then, she had them marked ; and those on which a greyhound was stamped were to be considered as twopence farthing pieces, and those with a portcullis were to be fourpence halfpenny bits. But all this was long after King Edward's death.

Here is a silver sixpence struck in his reign.



Next we see a sixpence struck after the accession of



Edward's sister, Queen Mary, and after her marriage with Philip of Spain.

A very, very few coins were struck for Queen Mary before her wedding ; those, of course, bear her head alone, and her title, *Maria, Dei Gratia Anglie, Francie, et Hibernie Regina.*

The next money struck during her reign still bears her portrait alone, but the legend is altered, *Philip et Maria, Dei Gratia Rex et Regina*.

Certainly King Philip deserved a place on the coinage, for he brought such a lot of gold into the country that the account of its arrival reads quite like a fairy story.

Fancy now, twenty-seven boxes, each over a yard wide and so heavy with solid gold that it took twenty carts to carry them from the landing place to the Tower! And then behind these carts, fancy two more loaded with coined gold and silver; and behind them again, a procession of ninety-nine horses all laden with gold and silver money!

Certainly there was no excuse for a scarcity of money after King Philip of Spain entered the Kingdom; and just for that one day I expect the Queen's marriage with the heretic was forgiven!

Never before the reign of Queen Mary had there been any occasion to put two heads on the coins, and the first attempt has a very odd effect! You see they are placed face to face, as if engaged in a very exciting argument; they hardly look friendly though, rather as if they were disputing the title to the crown which you see is made to hang just between them.

The shield on the reverse has the arms of Spain impaled with those of England; that is for the larger silver coins, the pennies and small gold pieces bear the arms of England only.

Before her marriage the Queen chose for her motto, *Veritas Temporis Filia*, "Truth is the daughter of Time;" by which she probably meant to allude to her

determination to bring back into England the Old Faith, and prove, by its disappearance, the futility of the New ; but after her marriage with Philip the motto was altered again to the old *Posuimus Deum Adjutorem nostrum*, "We make God our Helper," while on the gold money was inscribed, *A Domino factum est istud et est mirabile in oculis nostris*, "This is the Lord's doing, and it is marvellous in our eyes."

It is in the latter years of Queen Mary's reign that we first find the arrogant title of Queen of France dropped ; a very sensible step, but one which was not allowed by Queen Elizabeth, who insisted on having the missing word again replaced, and it was not finally relinquished until the reign of George III. ; although England's claim to any scrap of land in France had long before then become mythical.

A great deal of money was coined during the prosperous reign of Queen Elizabeth, and one great improvement was brought in, which we make use of to the present day. Do you see how the edges of our sovereigns and shillings are all indented or "milled" ?

You can easily understand that those little marks on the edge prevent the money from being "clipped," or, to use plainer language, prevent anyone from taking little pieces off the edges and so lessening the value of the coin.

Well, this plan of "milling" the money was brought into England by a Frenchman, who was employed at once by the Queen in the Royal Mint ; unfortunately for himself the Frenchman was not an honest man, he fancied he could make himself very rich if he made coins out of the Queen's gold, with

the Queen's image stamped upon it and the edges milled, and used it for his own purposes instead of sending it all to the Royal Treasury, but he was found out, and after a fair trial, in which his guilt was fully proved, he was executed, and with him for a short time milled money came to an end.

Queen Elizabeth was the first Queen who attempted to introduce copper money in England; she noticed that the silver penny was too rare and valuable; things were often sold at less than a penny, and, although we know there were a few half-pence, yet they were more rare than farthings are now, and the poor people were often swindled out of their change.

I daresay you know how difficult it is in small shops now to get a farthing returned to you out of your twopence; the tradespeople will give you pins or needles instead; now, very likely you don't want pins and needles, but if you refuse them you are told you must do without your farthing any how, for there is not one in the shop.

A farthing is not much, but still I dare say you feel rather annoyed to think you have paid twopence when you need only have paid a penny three farthings.

You have not had your money's worth.

Now this was what was always happening in the reign of Queen Elizabeth, only instead of farthings it would be pennies, and pennies too that were nearly the value of our present sixpence.

Some of the shops made money of their own; "tokens" the coins were called; they were cut out of tin or leather, and they were used just as the paper

tickets are used now which they give you at Douglass's and other hair-dressers.

You can, you know, get a little book of tickets, and each ticket is worth a shilling; if you want to buy a six-shilling brush, you give up six tickets.

The "tokens" were used in the same way; each token was worth about a farthing, and it was given in change for money, and could only be used again in the same shop. That was not very convenient, as you may suppose, still it was better than losing the money altogether. The Queen saw the objections, but, during her reign, she was never able to do anything, although she had drawn up for her a plan for copper coinage. In the reign of her successor, James I., these private tokens were declared to be illegal, and copper farthings were issued from the Royal Mint. This was first done in the year 1613, and the design of the first copper farthing was, on the obverse, two sceptres crossed under one diadem, and on the reverse, a crowned harp; each farthing had besides a private mark placed on it, known only at the Mint; this mark was made in order to prevent forgery.

James I. united, as you will all remember, the two kingdoms of Scotland and England under one crown, and this happy event is constantly alluded to on his coinage.

Almost the first thing he did was to have a beautiful new gold piece struck; he called it the "Unite" (you may see a specimen in the Kensington Museum); and round the royal arms on the reverse was inscribed *Faciam eos in gentem unam*, "I have made them one people."

He also introduced a gold four-shilling piece, which was called the "thistle crown," because it bore on the reverse a crowned thistle, round which was written *Tueatur Unita Deus*, "May God preserve the Union."

On some of his silver pieces was written *Quæ Deus conjunxit nemo separet*, "That which God has joined together let no man put asunder."

On each and all he is described as King of Great Britain, France, and Ireland, except upon those struck during the first year of his reign; these call him King of England, Scotland, France, and Ireland. In the first year of his reign the motto on his coins reads: *Exurget Deus dissipientur inimici*, "Let God arise, and let his enemies be scattered."

From the end of the reign of Edward VI., the workmanship of the coins had been getting steadily worse and worse, and during the troubled reign of Charles I. they are often so coarse and bad that you would think they had been the work of a common blacksmith.

During one short year (1628) there was indeed a great improvement. The engraver at that time was a Frenchman, by name Nicholas Briot, but he was not long in office, and after his departure the money gets worse and worse.

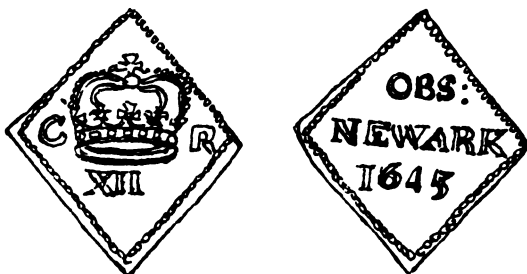
King Charles was, as you know, often very hard up for money, and at one time he was even obliged to melt down his silver plate, and coin money out of it! This money he marked with a crown and the letters C. R., while on the reverse was engraved the value of the coin in plain letters.

Here are various coins of the reign of Charles I.



SIXPENCE.

Those which I have marked as Pontefract and Newark shillings were struck for the use of the King's lieges during the sieges of those towns. A thrill goes through my heart when I see one of these little bits of money. so roughly worked,



NEWARK SHILLING.

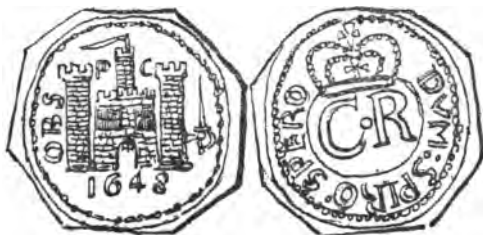
so poor and thin, and I think of the little band of Loyalists still clinging to the dethroned monarch, still believing in his promises, and ready to lay down life for his sake. It is not likely that these coins were ever exchanged for anything but the barest necessities of life; they have given little but care and trouble in their day.

Coined only in the direst need they have been used sparingly and treasured long. I wish one of them could speak and tell us its history!

During the life of the King no money was coined by the Commonwealth without his image and superscription, but after his execution it became necessary for the Parliament to issue its own money.

The first design was not very fortunate, though I daresay, when I describe it to you, you will not see, any more than its originator did, anything particularly facetious about it.

On the obverse, on a shield, were the English arms, a cross, with the inscription, "The Commonwealth of England." On the reverse were two shields, on one



PONTEFRACT SHILLING.

of which was again the Cross of England, and on the other the Harp of Ireland, with the motto, "God with us."

There was no difference in the design of silver or gold, and the pieces were called by their value.

A roar of laughter from the Cavaliers followed the introduction of this money. The two shields were said to look like a pair of breeches hung up after the

wash, and coarse jokes were made on the resemblance. It was also observed by them that the Puritans knew very well that they were led by the Evil One, for they had been careful to put God and the Commonwealth on different sides.

A couplet expressed a pious wish in allusion to the two shields with crosses :

" May their success like to their coin appear,  
Send double crosses for their single cheer."

Old Bishop Fuller was content to make on this occasion one of those dreadfully bad puns for which, I grieve to say, that excellent man was too famous :

" I hope," he says, " hereafter the question, if asked of our coins, ' Whose image and superscription is this ? ' will be answered, ' The Cæsars (the *seizers*) of England.' "

Although, in 1656, a very beautiful coin was struck in the name of the Protector, it is doubtful whether it was ever in circulation. The head, crowned with laurel, is finely engraved, and conveys no mean idea of the intellectual countenance of the Great Protector ; round it is inscribed : *Olivarius D. G. R. Pub. Ang. Sco. et Hib. Pro. Pax Quærentem Bello*, " Oliver, by the grace of God, Protector of the Republic of England, Scotland, and Ireland. Peace is to be sought by War."

While money was thus being issued for the use of the nation by the new rulers, the adherents of the Stuarts secretly coined their own. Despairing enough were the mottoes put on these pieces ; they were, in fact, intended more as a protest against the rights

of the Parliament, than as a legal and complete coinage for the use of the people. "After the death of the father, we are for the son," said one. "While I breathe, I hope," said a second.

At last Cromwell died, and, after a brief interregnum, Charles II. was invited to succeed to the throne of his fathers. His first coins celebrate the new-found peace in the kingdom, with the words, *Floreat Concordia Regno*, "May peace flourish in the kingdom"; but later he adopted the plan of "milling" the edges of his money, and then all mottoes were omitted to make more room for his title, which now began to take up both sides of the coin.

Gold was so scarce in the beginning of this reign that the use of it was forbidden in any form, that all might be saved for the Mint. Thus, we find people commanded to leave off the practice of gilding their frames, to leave off wearing gold lace on their clothes, and to make no fresh gold plate for any purpose whatever. In 1663 there was an improvement, as the Asiatic Company brought over a quantity of gold from Guinea, and, as a reward, they were permitted to put their badge of an elephant on the gold pieces made from this store, and the pieces were called guineas.

The engraver Simon, who had so well designed the head of Oliver Cromwell, was also employed to design that of Charles II. At first Charles is represented in the dress of the period; but in the later coins he is in Roman drapery. I have before mentioned that in this reign there was a perfect rage for Roman art, and that the Britannia on our pennies was adapted from

some old Roman coins ; the face of Britannia being a portrait, however, of Mrs. Stuart, a lovely cousin of the King, who afterwards became the wife of the Duke of Richmond.

There is nothing particularly interesting in regard to the money struck during the reign of James II., but in the time of William and Mary you will find some very curious farthings and half-pence ; they were made of tin, with a piece of copper through the middle, on which are the heads of the King and Queen ; these are not placed face to face, as were those of Philip and Mary, but are designed in profile one against the other, so that Mary's head might be taken for the shadow of William's. In 1694 Mary died, and then the head of William III. appears alone. Sometimes you will find a coin on which William's title appears with no numeral under the name ; you may be sure that was originally a piece of Scotch money, for in Scotland he was considered the first King William, no king of that name having ever reigned over the Scotch before. Under the head, on these pieces, you usually find the picture of a rising sun ; this was added in memory of the ship *Rising Sun*, which was fitted out and sent to Africa by a Company of Scotch merchants and which brought back a cargo of gold from Darien.

When you go downstairs after dinner to-day ask your father to show you the "Hall-mark" on his silver ; this mark, if you understand it, will tell you the value and age of the plate.

The law concerning silver plate was passed in the reign of William III. and runs thus :—

"From and after the 25th March 1697 no silver

plate shall be made of less fineness than 11 ozs. 10 dwts. silver in every pound Troy, and no silver vessels after that time shall be put to sale until such vessels shall be marked (except silver wire and such things as through their smallness cannot be marked). That the marks shall be that of the worker, to be expressed by the two first letters of his surname; the marks of the mystery or craft of the goldsmiths, which, instead of the leopard's head or the lion's, should be, for this plate, the figure of a lion's head erased, and the figure of a woman, commonly called Britannia, and a distinct variable mark to be used by the warden of the said Majesty to denote the year in which the plate is marked." Now if you look at the Hall-mark (as it is called) on your father's plate, you will see these various signs; the variable mark was a letter of the alphabet which was changed every year and was taken from capital or Roman letters, small or written characters, and other variations of printing type, and it is by these letters that connoisseurs in silver can always tell you the year the silver was made.

The next coin I have got for you is a farthing struck in the reign of Queen Anne.



Do you see that sort of scarf she has got about her neck?

If you look at one of Queen Victoria's half-crowns you will see the neck is bare, and so it had always been before the time of Queen Anne; the drapery gives a heavy and inartistic look to the coins; but Queen Anne had an idea that the bare neck did not look *decent*, and she insisted on this bit of scarf being twisted over it.

A plan was suggested by the great Dean Swift in this reign, that the designs of the coinage should, in the future, be made to represent the different events of the reign in which they were struck; thus, if a year had been distinguished by a great victory, he would have had some reference made to it either in the name or in the picture on the reverse of the money, stamped during that year.

The proposal met with approval, and a few pennies and half-pence were designed, I think, with some allusion to one of the Duke of Marlborough's great battles; but it fell through, unfortunately, and none ever got into circulation. Probably the expense was greater than first estimated, or perhaps it was found that disputes arose as to the events most worthy to be recorded.

George I. was the first King to place on his coins the words *Fidei Defensor*, "Defender of the Faith," which you still see after the Royal titles. The number of titles, by the way, which this King managed to cram on to his money was something astounding.

Here they are in full, though of course on the coins you will find them much shortened:—

"Georgius, Dei Gratia, Magnae Britanniae Franciae et Hiberniae Rex, Fidei Defensor, Brunswic et Lune-

burgen Dux, Sacri Romani Imperii Archi Thesaurius et Princeps Elector."

There! Must it not have been quite a puzzle to get all those words, even in a shortened form, on a little bit of silver.

Once a dreadful thing happened by some mistake; in minting some Irish half-pennies the letters D. G. (*Dei Gratia*) were left out.

The following verses, which appeared in a magazine on the occasion, will amuse you :—

No Christian Kings, that I can find,  
However matched or odd,  
Excepting ours, have ever coined  
Without the Grace of God.

By this acknowledgment they show  
The mighty King of Kings,  
As Him from whom their riches flow,  
From whom their grandeur springs.

Come then, Urania, and my pen  
The latest cause assign :  
All other Kings are mortal men,  
But George, 'tis plain 's divine.

The answer to these lines, which appeared in the following month, is better, a great deal, than the lines themselves :—

While you behold the imperfect coin  
Received without the Grace of God,  
All honest men with you must join,  
And even Britons think it odd.

The Grace of God was well left out,  
And I applaud the politician ;  
For when an evil's doing, no doubt,  
'Tis not by God's Grace, but permission.

It was not till the reign of William IV. that the value of the smaller coins was distinctly engraved on the reverse.

I daresay you have often noticed in stories about this period that broad-pieces are constantly mentioned. These broad-pieces were old coins of the reigns of James I., Charles I., and Charles II., which, though much defaced and clipped, were still circulating, and which got their name from their unwieldy size.

In the reign of George III. a most shameful thing occurred.

England was actually so badly off for money that we were obliged to import Spanish dollars, stamp them with the Hall-mark and the King's bust, and send them out as our own money.

Several misfortunes led to this extraordinary proceeding.

When George III. ascended the throne, he found the coinage in a shocking condition; the half-crowns were defaced, and the shillings and sixpences had lost every impression, and looked more like white counters than money. Of course, great advantage was taken of such a state of affairs; it was very easy to forge money which had no distinguishing mark on it, and the forgers soon found tin passed easily as a substitute, and that if they were careful to destroy all the copper they found, they could easily force this false silver into currency. The only thing the King could do to stop this wholesale robbery was to call in all the silver in the country and make an entirely new set of coins.

This he did, and till the new money was ready the Spanish dollar had to take its place.

In 1797 new copper pennies were issued, which in every particular (except, of course, the King's head and title) resembled those now in use, and a law was passed, which is still in force, that no one should be obliged to accept more than a shilling's worth at one time.

In 1801, as you know, Ireland was united to the Kingdom of Great Britain, and this opportunity was taken to drop the absurd and empty title of King of France, and to replace by the harp of Ireland the meaningless *fleurs-de-lis* which had so long occupied a quarter of our Royal Arms. The text on the coins was now: *Georgius Tertius; Dei Gratia, Britanniarum Rex, Fidei Defensor*, and that, as you will see, is still in all essential particulars the title on our coins. Until the accession of Queen Victoria, the arms of England, Scotland, and Ireland were surmounted by a shield of pretence, on which were the arms of the Sovereign's German dominions; these could not be inherited by a woman, and consequently are now removed.

Even as late as this we still find tradesmen issuing private tokens, a proof of the scarcity of small change. The most famous of these tokens, and one which you will find it pretty easy to procure, is the "Anglesey Penny."

Obverse, a druid's head in a circle of oak branches; while the reverse has a cipher P. M. & Co. (which stands for the name of the company which issued it) above the date, and round it the words, "We

promise to pay the bearer one penny." Round the edge, which is not milled, you may read, "On demand in London, Liverpool, and Anglesey."

The money called "Manx pennies," coined in this reign, was struck in 1786, when the sovereignty of the Isle of Man was purchased by Act of Parliament from the Duke and Duchess of Athole; you may know it by the reverse, which bears three legs joined (the arms of the Island), and the motto, *Quocuique jeceris stabit*, "It will stand wherever thou throwest it." This device was borrowed from some old coins struck for the Island of Scilly, and it then referred doubtless to the triangular shape of the land; but its application to the Isle of Man is not very apparent.

George III. was very proud and pleased with his crown pieces, which were sent out to the bankers wrapped in tissue paper, with special injunctions to be careful how they used them, and not to let the impressions get rubbed. We still have some of them in circulation, and they do not strike me as very beautiful. But then—by this time, alas! the impression is very rubbed!

George IV. half-crowns were likewise most carefully designed, and deserve some observation; for the head was designed by Pistrucci, and the reverse was the finished work of Merlen.

The Roman type of head gave way during the latter end of George III.'s reign to a Greek type, which is still noticeable on our coinage.

I do not think I need prolong an already lengthy chapter by descriptions of coins issued by George IV.

and William IV., for they are still in circulation; but I should advise you all to keep any which fall into your hands, as they are likely soon to be out of date.

No great alteration has taken place during this century in our coinage.

For fifty years we have had the same portrait on all our money, the portrait of our Queen as she appeared when, at the age of eighteen, she first ascended the throne.

In the Jubilee year of 1887 a fresh portrait was engraved, and several small changes have been introduced. Some of the Jubilee money is already obsolete. Collections of the entire issue are daily advertised. The merits and demerits of the coins are freely canvassed; but as not even the youngest of you will find any difficulty in recognising the Queen's head when you see it, I shall not include a description of these pieces of money in this book.

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## CHAPTER V.

### POSTAGE STAMPS.

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SEALS and crests took our thoughts back to the early days of chivalry and the thrilling times of the Crusades; coins transported us to the Saxon period; architecture also had its rise in almost prehistoric ages; but postage stamps are a modern invention, and the oldest you can find will be dated three years after the accession of the present Queen (1840), and will bear her initial in the corner.

We were the first people to invent and use postage stamps, and, therefore, English stamps should, by every right, come first in your album.

Until the middle of the seventeenth century the Royal Mail seems to have been limited to the use of the Government officials in Great Britain; humbler folks who had friends at a distance had to send their letters by carriers paid privately, or else wait until they heard of some friend travelling in the required direction, who was willing to burden himself with

their packets. In the reign of Charles I. the Royal Mail was adapted to public use, and it was proclaimed illegal to send letters by any other conveyance, but the charges of postage were so high that a good deal of smuggling was carried on. Stamps were not used, but letters were paid for on delivery by weight, and at prices varying according to the distance they had travelled; if the letter did not appear to you (before you opened it) to be worth having, you might refuse to receive it, and thus avoid paying for it; tradesmen's circulars would have stood a bad chance of being read in those days, but I fancy they are altogether a creation of the Penny Post.

All sorts of plans and plots were invented by the poorer classes to avoid the payment of their letters.

I think it was the poet Coleridge who used to tell a story, which, though it has been lately published in an interesting little volume called the *Royal Mail*, may yet be new to you.

The poet was once staying at a little country inn, when the postman came to the door and brought with him a letter for a young servant girl, who would seem to have been eagerly watching for his arrival; the postage duty was one shilling. The girl took the letter in her hand, turned it round and round, and then sadly shook her head, and saying she could not pay, returned the missive to the postman. The poet, who had been watching the scene, felt very sorry for the poor girl's disappointment; it seemed to him hard that the letter she had been watching and waiting for since daybreak should prove

to be too expensive a luxury when it came, and should be thrust back unopened. He came forward, asked the postman how much was due, paid the money, and handed the girl the letter.

Later in the day he asked her if the news in the letter were all she could desire, when, to his disgust, she confided to him that the envelope had been empty. "I and my sweetheart," said she, "cannot afford to write to each other, but from time to time he directs a cover and sends it to me; that cover shows me he is alive and well, and I never take it in, so I do not have to pay for it."

Coleridge was not in such a hurry to be benevolent next time the post came in!

One or two Government officials and all members of the Houses of Lords and Commons were privileged to send their letters free of charge—to "frank" them, as it was called.

From 1660 to 1764 the mere signature of such a person on the outside of a letter was sufficient to carry it free of payment all over the kingdom. This privilege was most shamefully abused. The "honourable gentlemen" as they were fond of styling themselves, used to put their names to innumerable covers which they left with their friends, who filled them up with their own letters; some Members of Parliament were not ashamed to allow their servants to sell "franked" sheets of paper, and quite a thriving trade the flunkys drove!

It soon became clear that while rich people could usually contrive by hook or by crook to send their letters free, the poor were obliged to pay on every missive they received.

To remedy this abuse an Act was passed in 1764, by which it was decided that the person franking the letter must write in his own hand the whole address of that letter. That this rule did not prevent the evil is clear, as in 1784 another restriction was added, and it was decreed that the franker must also write clearly on the cover the name of the post town and the date of the day on which the letter was to be posted. But even this was not sufficient; it was easy enough to settle beforehand what day and at what place to write a letter, and ask your friend to frank it accordingly; so ten years later a fresh rule rendered it necessary for the person who franked the letter to be within ten miles of the post town on the day before that on which the letter was posted; moreover, not *more* than ten letters were to be franked in one day by any one Member. But even after all these regulations franks were used by hundreds of people who were neither peers nor Members of Parliament, and on one occasion a gentlemen actually franked the tidings of his own death!

It happened thus:

“Admiral Lord Keith had franked an envelope for a letter intended to be written to one of his relatives; he died before the day for which it was dated, and the frank was actually used to cover a letter to the same relative to announce the death of the writer.”

Franks were a favourite “collection” some thirty years ago, and a very interesting one, for they often included autographs of really distinguished people; but they are not easily obtainable now, and if you wish

to collect them I should recommend you to make them part only of a collection of modern autographs. Such a collection will be ten times the interest to you if you buy one of the numerous little pamphlets which explain how to read characters from handwriting; you will often find the hints they offer correct, and the little accomplishment will afford much amusement, not only to yourself but also to your friends.

But we must return to our stamps. The honour of the invention of the penny post is due to Sir Rowland Hill; he carried it against much ill-will and much mockery, and it has proved a complete success.

It was started in 1840, and with it the privilege of franking letters was abolished. The first English postage stamp is black, but, as you can easily imagine, this was not a very good colour; the post-marks were hardly visible on it and could be easily rubbed off, so that dishonest people constantly used old stamps from which they had removed the post marks! They were sold in sheets without any perforations between, and were very troublesome to tear apart; I forget how much money was given to the inventor of the perforated sheet of stamps, but I know it was enough to make him a rich man for the rest of his life! These stamps are not difficult to obtain and are still only worth one penny.

In the same year that penny stamps first made their appearance an attempt was made to introduce a printed envelope which should, at the same time, be both a cover and a stamp. It was designed by a member of the Royal Academy of the name of Mul-

ready, and was called, after him, the Mulready envelope.

You should try and get one to add to your collection, for they are very pretty as well as curious, but they are becoming rare and are worth from eight shillings to £1. On each was drawn an allegorical picture representing Britannia seated on her throne, and sending forth her messengers to every part of the globe; ships with sails furled awaited her commands, the elephant of the East and the swift reindeer of the North were ready each to bear her messages with speed to the ends of the world; the picture was quite a study!

But the Mulready envelope was a drug in the market. No one cared to buy them, stamps were preferred and no more of the envelopes were printed after the first year.

To my eyes, the old rose-coloured penny stamp, introduced in fifty-eight and not dropped again till eighty-one, will always be the prettiest—but that may be partly the effect of early association.

The letters of my childhood, few and far between, all bore the old red stamp, and they brought me nothing but delight.

The lilac stamp has been outside many a letter bringing bad news already, in the few years it has been in fashion; but I hope to you, my little readers, it may long be associated only with invitations to dances and parties, or nice long letters from absent friends!

My dear old red stamp was dropped for the same reason as the black. It was too easily cleaned. Dis-

honest people made a regular trade of buying up old stamps, cleaning them, and selling them again as new, and the only way to stop the traffic was to introduce a new stamp of a more delicate colour.

Half-penny stamps were introduced in 1870, and were first made to look like half stamps, being very small and of the same colour as the penny ones ; they were changed to green in 1880, and in 1884 they were made full size ; a new and pretty halfpenny stamp has been introduced lately.

To Mr. Fawcett, the blind Postmaster-General, we owe our halfpenny cards, certainly one of the most useful of inventions ; the first were very thin and of poor cardboard, and were apt to get lost in the post, but lately they have been much better made. I should advise you to secure one of the " return post cards " for your collection, for I do not think they are very likely to last in fashion, the demand for them is so small.

Stamped envelopes have always been made with a sort of oval pale stamp ; they have never been very popular, the paper used is extremely common and gives them a vulgar look, and the shape has never been changed from the old oblong envelope to meet the fashions of the day.

Any ordinary penny stamp is now legal as a receipt, but there used to be regular receipt stamps, of which you should procure a specimen ; I daresay your mother will find you one on some old bill which it is no longer necessary to keep. Besides these, you should have specimens of registration stamps, telegraph stamps, newspaper stamps, and the old frank stamps used by the Members of the House of Commons from 1827 to

1836; these have the word "Free" within a circle surmounted by a Royal crown.

Then I should not forget to remind you that before the adoption of the penny post, there existed in the large towns, companies specially formed for the local delivery of letters; many of these had hit on the device of prepaying and stamping the covers, and some of the stamps are very pretty; such is the "London," with the city arms stamped on it, which, for the small sum of one halfpenny, carried letters all over the precincts of London. Edinburgh, Leith, and Glasgow, boasted a farthing postage. But the rights of all these companies were bought up by the Government when the penny post was established.

In Great Britain alone upwards of a hundred varieties of stamps have been used. I would strongly caution my young Philatelist (that is the grand name for a stamp collector) here, against buying a stamp album with the places for the stamps ready marked. I did so when I first collected them, and, many stamps not having been then discovered or classified, my book soon became most untidy, for I was always trying to make room for new stamps, and the symmetry of the page was spoilt. A much better plan is to buy a good illustrated catalogue, such as that published at a shilling by Messrs. Lincoln, and, taking that as a guide by which to recognise doubtful specimens, arrange your collection according to your own plans in a blank book, always leaving room for missing stamps, and fastening in those you possess slightly with a little gum at each corner, so that you can easily shift their positions if you find it necessary.

After those of England, I should myself be tempted to place the stamps of her Colonies and Dependencies.

I do not know that anything gives one a better idea of the vastness of the British Empire than a glance at the number of strange lands to which our postage stamp has emigrated; upwards of *sixteen hundred* stamps can be collected without a single duplicate, and you will still only have the Colonies and Dependencies of Great Britain, so it would take a pretty large book to hold these alone! I think I should arrange these geographically, taking the European stamps first. Our foreign possessions in Europe are soon counted. There is Malta, with the curious halfpenny stamp of a pale buff colour used in the island. Cyprus, which has only lately come into our possession, and whose first stamps were English ones, with the word Cyprus printed over them (you should look out for these, for they will soon be rare, and are already historical, as they mark the year in which we took possession); the later stamps are valued in piastres, which is the money of the country. Heligoland is another small possession of ours; the name signifies Holy Land, and it is a small island in the North Sea; it proved very useful to us at the beginning of this century, in the struggle with the First Napoleon, but it is not often of consequence. Some of the stamps are marked with the arms of the country, and others have a scroll twisted round a sort of column, which stands for the figure 1; and on one side of the column are the letters Sh, on the other Ing; this stands, as you can easily guess, for One Shilling, and represents the shilling stamp. Several others have the usual Queen's head. Gibraltar has no stamp of its

own ; and that, I think, is the last of our European possessions, for the little Channel Islands and the islands on our Scotch coast all use English stamps.

Next in your book I should be inclined to place our great Empire of India, leaving at the end a few spare pages in which to insert the stamps of those parts which still maintain their independence of Great Britain, and which will be more properly placed here than amongst the other Asiatic countries, as there are few which do not pay some tribute or token of allegiance to our Queen.

Few of us indeed, have not got relations, brothers it may be, or a father, a dear cousin, or an uncle, far away in India. The sight of the thin green Indian stamp must be almost as familiar to the postman as that of our English penny, but others, and those very handsome specimens, are not so often seen in England. Such are the eight-anna and two-anna stamp, both of which will make a pretty addition to your book, and both of which have, what I used to consider a great advantage, a peculiar and uncommon shape. The two-anna stamp is two inches long and about three-quarters of an inch wide ; the Queen's head is in the centre within a circlet, and a sort of Indian or Moorish pattern fills up the two ends and gives a handsome appearance. The eight-anna, of the same breadth, is half an inch longer, and is only perforated at the sides ; the pattern is much the same, but even richer in design. Most of the Indian stamps have the same portrait of Her Majesty as we are familiar with upon our own, but a few have adopted a different and not at all pleasing picture of the Queen ;

these you will see on the half-anna stamp issued in 1854, and on the envelope stamp of 1857; in both of these the hair is drawn low over the ears and the pretty coronet is exchanged for a thin circlet of gold on the head. Ceylon, an island in the Indian Ocean, has separate stamps of its own, one or two of which are rather pretty; the shilling octangular, is particularly worthy of notice, it is rather an old one, having been printed before 1860. You can tell the age of the Ceylon stamps by the value marked on them; the earliest are all marked in shillings and pence. After the year 1872, decimal coinage was adopted in the island, and the value of the stamps is given in rupees and cents. Ceylon is not a conquest of Great Britain; in 1815 a native ruler so oppressed the people that they begged permission to place themselves under our protection, and they have been considered as British subjects ever since.

Bhopal is a native state in Malwah, Bengal, which is under British protection, but carries on its own government and has issued its own stamps; the style and title of the Nawab is written in English characters round the stamp, which gives it a peculiar look, as the devices are entirely Indian in every other respect.

Cashmere has also its own stamp, and this time there are no English characters. This state, which is in the north-west of Hindustan, was once ours, but was given by us to a ruler of the Sikhs in 1846, in recognition of the great services he rendered us during a dangerous invasion from his race upon our dominions to the south of the Sutlej. Cashmere has been a sort of vassal state ever since. The stamps you have which are

marked in the catalogue as belonging to the Deccan, are those which have been printed for the use of the subjects of the Nizam, the Rajah of Berar, and the Guicowar and Gwalior sovereigns, all of whom exercise an authority to a certain extent independent of us, although they are under sundry restrictions in the use of it. Nepaul is one of the very few Indian states over which we have no authority at all, and is the only one which might, with some justice, be placed in another part of your book. At any rate, it would be well to insert a note to the effect that this province is in partial dependence on the Chinese Government; every five years an embassy is sent to China, in token of the fealty of the country. The stamp is purely of Indian design.

Just below the Philippine Islands, and barely within the map of Asia, you will see Labuan, a small island off Borneo; this was taken by the English in 1846, and is useful enough, as it has a good harbour and large coal-mines. You will find its stamps all marked with the Queen's head, the earlier having a very small portrait within an oval, and the later ones enlarging the head to the same size as that on our own stamps.

I should be inclined to enter here (although not strictly speaking its place) the Sarawak stamp.

Sarawak is an independent state in Borneo, which, though governed by an Englishman, is not an English possession.

Sir James Brooke, whose head you will see on all the stamps printed before 1868, was the first Rajah of Sarawak, and the title was granted to him and his heirs for ever by the Sultan of Borneo, whom he had

greatly assisted, by his tact and his courage, in reducing to order the rebellious people of Borneo. We may all feel proud of our countryman, Sir James Brooke, and I hope some of those who have this stamp with his head on it, will take the trouble to find out more about him. He was a good and kind ruler to his little state, and he left it (greatly improved), on his death, in 1868, to the care of his son, Charles Brooke, the second Rajah.

The settlements which you will find in the Straits of Malacca, Singapore, Penang, and Malacca, have the ordinary stamp with the Queen's head.

Before leaving Asia we must insert in its proper place the stamp for Hong-Kong. This small island on the south-east coast of China was ceded to the English, for purposes of trade, in 1842. It is a pretty and curious place; its name, which sounds uncouth to English ears, really means "Flowery streams," and gives a better picture of the island than it deserves, for, though picturesque, it is very barren. The fine bay makes it a valuable port.

All the stamps have odd Chinese characters marked upon them; the handsomest is a stamp for ten dollars, which is more than an inch long, and broad in proportion, and which looks very imposing in its place on your pages.

We must now bid farewell to Asia, and having worked south, as far as Borneo, we will pursue our journey, and having taken in mails in the Pacific Ocean, we will study the stamps of our great and important colony of Australia.

The Fiji Islands do not boast a stamp older than

the year 1870, and it is not until after 1875 that the initials V. R., standing for Victoria Regina, first appear printed upon them. If you are beginning to understand your stamps, you will guess at once that it is only since that year that the Fiji Islands have been in our possession. There was, in fact, a great deal of delay before England accepted the government of these islands, which was offered to her as far back as 1859, and which was finally accepted more in the interests of the natives than for any use that the beautiful group of islands can be to ourselves. The first stamps used by the English are a mere adaptation of those already in circulation.

The letters C. R., which you see, surmounted by a crown, are obliterated in 1875 by V. R. being printed over them, and it is not till 1882 that the Queen's head first appears on the shilling stamp.

The Samoan Islands also, in the South Pacific, have a very ugly-looking stamp, first printed in 1877; the penny stamp is of a blue colour, and is marked "Express" in large letters right across the middle.

Of the Australian stamps the first we will examine is that of New South Wales; this is a very pretty little stamp; in the background is drawn a view of Sydney, the capital, while in the foreground is seated a female figure, pointing with pride to three strong-looking children. Beneath is written *Sic fortis Etruria crevit*, which means "Even thus did brave Etruria flourish." Later stamps have the Queen's head. New South Wales at one time comprised the eastern half of Australia, but it is now much smaller, as Port

Philip has been made a separate colony under the name of Victoria.

Victoria has, therefore, since 1857 had stamps of her own. The first are pretty enough; they represent the Queen seated on the throne in robes of state, with the crown on her head and the sceptre in her hand; later they adopted the head alone, but, unlike us, they have altered the face from time to time, so that the dates of the issues may almost be told from a glance at the face alone. At Victoria there is a special stamp, marked "Too late," for letters which are posted, at increased prices, after the regular hour for clearing the box.

Victoria was colonized by English emigrants, who came over from Tasmania, and for that reason the Tasmanian stamps should be placed first.

Tasmania was formerly called Van Diemen's Land, and was used by England from 1803 till 1853 as a convict settlement. The stamps, up till 1859, are all marked Van Diemen's Land; one of them has a peculiarly pretty full-face portrait of the Queen, in necklace and earrings.

The name of the island was changed to Tasmania by the special request of the inhabitants, who were naturally anxious to have the stigma of the old prison-house removed.

Queensland, another large Australian colony has, for its first stamp, 1861, the same pretty full-face portrait of the Queen; it is one we shall meet with in many of our distant dominions, and which well deserves to be preserved. The South Australia stamps are easily distinguished, as they all have the words

"South Australia" plainly written on them. Western Australia bears on its stamps a swan swimming on a placid stream; this design is chosen because the Settlement on Swan River is by far the most important in that part of Australia.

New Zealand, that large island in the Pacific, close to Australia, might also have been well named Tasmania, for it was discovered first by Tasman in 1642, although we knew little about it before the visit paid to it by Captain Cook in 1769. It had long been recognised as a British possession when, in 1833, an English Resident was appointed, holding office, like most of the early colonies, under the Government of New South Wales. It did not rise to the dignity of having a Governor of its own till 1841, and its first independent stamp was printed in 1855, and is marked by a full-face portrait of the Queen, with the royal ermine on her shoulders, and a crown on her head. "New Zealand" is written on all the stamps.

Next in our book might be placed our African possessions, together with the adjacent islands.

The Cape of Good Hope, or Cape Colony, was, like most of our South African dominions, originally occupied by the Dutch. It has, however, been in our possession, undisturbed, since the year 1806, and has, in consequence, never had other than an English stamp.

The first African postage stamp was of a triangular shape, and represented Britannia sitting, somewhat sadly, on an anchor, gazing at the waves; she looks very exhausted by the heat, and I have no doubt is

longing to be at home again. In the square stamp of 1863, Britannia has quite recovered herself, and is sitting in a very defiant attitude on a rudder; the anchor, the emblem of hope, has unfortunately been quite overlooked in this stamp, and it is altogether less artistic than the first.

The conquest of the Transvaal, if conquest it can be called, was not so righteous a deed that we need feel any pride as we place in our books the old Dutch stamp which was, for so long a time, the emblem of the ascendancy of the Boers; the war of the Transvaal is already nearly ten years old, and few of my readers will remember personally anything about it, although they may have been taught, as a matter of history, how the Prince Imperial, the last hope of the Buonapartes, lost his life in a sudden skirmish in that ill-fated war. The annexation of the province cost England many lives, and has given her little glory. As historically interesting, it is, however, worth while to try and procure first the simple Dutch stamp, and then the Dutch stamp with the initials V. R. stamped on the flags which overshadow the arms of Holland. The Queen's head at present in circulation will be easily added to your collection.

Natal has had a more peaceful history. It had been colonised by the English some years before it was formally recognised by the State, and then for the first ten years it was governed merely by a Lieutenant-Governor under the authority of the Governor of the Cape, so that the earliest independent postage stamp was not issued till 1856 when Natal was declared to be independent. This stamp is quite

unlike any subsequently circulated; it is very large, and is designed with a crown in relief over two branches of olive. "Natal" is written above the crown, on either side of which are the initials V. R., while the value is stamped within the olive branches. Later were used the usual portraits of the Queen, the pretty full-faced one which we have already seen, and the Greek type used by ourselves.

Sierra Leone, the most deadly in climate of all our African stations, has a rather romantic story. It was founded in 1787 as a home for free negroes, and its population still consists chiefly of the slaves our brave officers and sailors succeeded in freeing from the slave-ships which still seek to carry on their prohibited and evil trade. The stamp is much like our own, but is marked "Sierra Leone."

Gambia is a small English station in the North-West of Africa; it includes only the two banks of the river Gambia; you will find it not far from the Soudan. I fear only too many of you know exactly where that is, for there is scarcely a family in Great Britain which, during the last three years, has not had a near and dear relation fighting there under the Queen's colours, or, worse still, suffering patiently from the heat and fever, enemies more dreaded and deadly than battle itself.

Other African stamps are those marked "Gold Coast," which speak for themselves, and a few which, while they otherwise resemble those for the Cape of Good Hope, are varied by the initials G. W. on either side of the head of Britannia. These are the stamps for Griqualand, and the initials stand for Griqualand

West—as only the western part is ours ; it has no government of its own, but is subject to the Governor of Cape Town.

Of the islands on the coast of Africa we have not very much to say.

There is a stamp you will find for Lagos. This island was taken by the English in 1861. It had long been the head-quarters of the African slave trade, and it had become evident that it was hopeless to put a stop to this evil traffic while it was allowed to keep this place as a stronghold. Several attempts were made at a compromise, but all proved unavailing, and one of our consuls was actually fired on while attempting to conclude a treaty. After this there seemed no choice but to send out a force, and the island was annexed.

The stamp, which is dated 1875, was printed after Lagos had been declared independent of the Gold Coast, to whose government it had at first been attached.

Of island stamps there are a great variety.

We have not yet looked at those of Mauritius, though we might have picked up letters there, on our way from Australia to Africa. You are not likely to have any of the first Mauritius stamps. They were printed in 1847, and are the most expensive stamps in the world, for they have been known to fetch as much as £120 a-piece in the market ! There is, however, a pretty and much cheaper stamp (1859), which is worth having ; in this the Queen wears a fillet round her head. And the “ Britannia ” stamp of 1857 is also worth keeping.

Saint Helena, on the other or western side of

Africa, and midway between that continent and South America, has a pretty little stamp with the Queen's head. This island was discovered by the Portuguese on St. Helena's day, whence the name was given to it. It was sold by the Dutch to the East Indian Company, and given by them to the British Government in 1833. It was, as you know, the prison of the first Napoleon during the latter years of his life, and as such it will always be famous.

The West Indian Islands have quite a variety of stamps belonging to them, and might almost form an independent collection. Thus, for Barbadoes we shall find a grand stamp, with Britannia in a high helmet, and holding a very tall sceptre, seated on what appears to be bales of goods, but is, perhaps, meant for sea trophies. Nevis, for 1861, has a very curious little picture on her stamp; a woman with a crown on her head, and who represents Commerce, is holding out her hand full of gifts to a kneeling figure. This stamp was printed in commemoration of a very plentiful and prosperous year.

The Virgin Islands are divided amongst England, Denmark, and Spain. Our stamp is simply the usual Queen's head; but the Spaniards have a beautiful little picture on theirs of the Assumption; this is the only specimen of a religious stamp. Trinidad has a stamp resembling that of Barbadoes; and all the other British West Indian Islands have the usual Queen's head.

The Bahamas, a group of islands close to the West Indies, have on their stamp that pretty, full-face portrait of the Queen, in her necklace and coronet, which we have before admired. These islands have

been in our possession since the end of the fifteenth century.

Bermuda owes its allegiance to England neither to conquest nor to emigration, but entirely to chance. A ship, under the command of Sir G. Somers, was wrecked on the island in 1609, and the survivors settled there and formed the nucleus of the colony, which has remained an English colony from that day to this.

The only other islands belonging to the Queen in the great Atlantic Ocean are those forming the Falkland group; these lie a little to the east of the south-east coast of South America. These islands (which have only been British possessions since 1853) are extremely uninteresting; they are hilly and boggy, and had, as far as we could tell, never been occupied by the human race before. They are useful to us as cattle pastures, and also as possessing good harbourage.

We next must look for some stamps to mark the possessions yet left us in *North and South America*.

In North America, Canada still owes allegiance to our Queen, and forms a most important colony. Only the early Canadian stamps are marked in pence; since 1860 they have all had their value printed in cents, as decimal coinage has been adopted.

Three partially independent provinces of Canada are New Brunswick, Nova Scotia, and British Columbia. All of these issue their own stamps.

British Columbia has the usual Queen's head for her first stamp, which was issued both for Columbia and Vancouver Island; later their joint stamp was marked

British Columbia, but a large V. surmounted by a crown made it stand also for Vancouver. New Brunswick and Nova Scotia had first each a pretty stamp, alike in every particular save the name. It was designed with a crown in the centre, surrounded by the rose, thistle, and shamrock of England, Scotland, and Ireland.

The later stamps of Nova Scotia are varied portraits of the Queen, but New Brunswick has more original designs; one represents a view of the capital of the Province, while another pictures the mail steamer perhaps on its way home to England.

The next stamps we will place in our book are those sent from Newfoundland. These form a pleasing addition to our collection, for they are more varied than any we have yet had.

It must be owned that these British stamps, arranged all close together, do look somewhat monotonous, though they make an imposing show of the extent of the British dominions; but Newfoundland will afford a little change.

I have been looking very carefully at one of these, which you may have got. It is the portrait of a man, and, I think, though no name is attached, it must be meant to represent John Cabot, the discoverer of the island in 1497. Another has the picture of a little sailing brig, which we may suppose to be a fishing sloop, for the fisheries on the coast are again represented in other stamps by seals lying on an ice-bound shore, or fish swimming in the water. A triangular stamp bears the rose, thistle, and shamrock, and marks the dominion of Great Britain.

The island has been declared ours since 1713, though the French, who disputed our possession, have reserved a right to the fisheries.

In South America our only colony is British Guiana, which is a district in the northern part of the continent ; it was first occupied by the Dutch, and it must much have reminded them of their native land, for it lies on a level with the high tide, and has to be as carefully dyked as any part of Holland. It has been ours since 1815.

The first stamp issued in 1850 is nothing more than a rough round of paper with the words " British Guiana 4 cents," printed on it. These are worth £2, £5, and £16, according to their colour ; " but the rarest is the 4-cent stamp of 1856, black on blue, for which £40 has been offered by a Parisian stamp-dealer."

Many of the later Guiana stamps bear a ship in full sail, with these words : *Damus Petimusque Vicissim*, which means, " We give and seek gifts in return."

In Central America, British Honduras will send you the last stamp we shall find marked with our Queen's head, and with that we close our collection of British, Colonial, and Indian stamps.

We will now, after so long a digression, return to Europe, and take a look at that little heap of French stamps which you have put aside to arrange.

Some of these already have a historical interest. For 1849 we have a design which was also used in 1870 during the first years of the Republic. It is the head of a stern-looking woman, and is meant to represent

Liberty. You may know the old from the more modern stamps by their colour and value; the edges are not perforated.

Brown	10 centimes.	Blue	25 centimes.
Green	15 centimes.	Vermilion	40 centimes.
Black	20 centimes.	Carmine	1 franc.
Lake	1 franc.	Orange	1 franc.

The Republic of 1848 did not last long; soon, very soon, we find at its head a name which sounds prophetic of its end, Napoleon Buonaparte.

It is not, of course, a good portrait of Napoleon III. which we find on the stamps, yet it sets us thinking all the same. What strange chances and changes befell this man! No prince in a fairy story had more adventures. For two long years he was a lonely prisoner in the Castle of Ham; his escape from durance in the disguise of a carpenter, his flight to England, his life in London, all this reads like a chapter from *Monte Christo*. The ambition of his life was to rival the fame of his uncle; but you cannot expect to find two Napoleons in one century. His name indeed was Napoleon Buonaparte, but, could he only have believed it, here the resemblance ended.

He became President of the Republic; he took the oath to serve the Republic faithfully, and 1853 finds the stamps already marked with his head, above it being written "Empire Français." For seventeen years Napoleon III. was Emperor of the French; but his throne was a precarious one, and when, in 1870, he undertook what he hoped would prove a popular and successful war with Germany, he did it with

full consciousness that failure would cost him his crown.

After the disastrous battle of Sedan, he yielded up the empire and retired to England.

During the siege of Paris by the Germans, the Republic was formed ; some of the early siege stamps issued under this new authority are unperforated, and can only be distinguished by colour and value from the old ones ; the same value is not found twice on the same colour. The present stamps used in France represent two figures supposed to be Commerce and Mercury, clasping hands across the globe. Mercury (whom we shall find again on stamps) was, in classical times, supposed to be the messenger of the Gods, and, of course, vouches for the speed and certainty of modern postage.

For most of her colonies, France issues a special stamp with the Eagle of the Empire upon it ; but there are one or two exceptions. Thus the Island of Réunion has an open rose ; Guadeloupe has a small stamp with the value alone marked on it ; New Caledonia has used the ordinary French stamps, and Tahiti does the same.

The best way of arranging the German stamps is to divide them into stamps issued before and stamps issued after the union. There are none which deserve any notice for their beauty ; but the old ones are becoming rare, and should be secured whenever an opportunity offers.

In 1859, Hamburg, a free and independent city of Germany, issued stamps bearing the city arms, viz., a castellated tower surmounted by two stars and a cross,

and the value is stamped in large figures over all the design.

Hanover, for many years also a separate kingdom, has a variety of stamps.

The first (1851) bore the royal arms, then came rather a pretty stamp with a post-horn ; sometimes the head of the reigning sovereign is seen, while the envelopes have a trefoil and post-horn on a round stamp.

Bremen, another independent city and now a member of the Empire, has a key on all her stamps, which is, I believe, the badge of the city, though it is not always placed on a shield.

Oldenburg, a grand Duchy in the north of Germany, still holds its own parliament, out of which it sends members to the Bundesrath and Reichstag of the Empire ; but it no longer issues its own stamps, and there are none later than 1862 ; like the other German cities, they were marked with the Ducal arms.

Mecklenburg Schwerin and Mecklenburg Strelitz were always closely united in government, although they are not considered as one Duchy. They each have a separate legislative body, but these bodies meet once a year and impose laws and taxes on the whole community ; they form independent states of the present German Empire. Until 1864, they had their own stamps ; both Duchies stamped these with a buck's head surmounted by a crown, but each put its own name on the stamp. Lubeck, Baden, and Wurtemberg all had their own stamps.

Schleswig-Holstein had also stamps of its own till 1866, when it was forcibly united to Prussia.

On the Saxony stamps of 1851, you will see the

portrait of Frederick Augustus II. ; he was a very unfortunate monarch, he lived and reigned during troubled times, when all Europe was shaken by revolutions. With more wisdom than many kings, he tried to forestall discontent by giving reform to the people even before it was asked ; but, in spite of all his efforts, he had the misery of feeling he was unappreciated, and he died a disappointed man in 1854, and was succeeded by his brother John, during whose reign Saxony was incorporated into the North German Confederation.

You must procure some of what are called the Thurn and Taxis stamps. These very ugly stamps are all marked in large figures, and were used by the South German Confederation from 1850 to 1861 ; while the North German Confederation produced a somewhat similar article, which rivalled its neighbour in ugliness.

Last of all I should place the Prussian stamps.

The first of these bears the portrait of Frederick William IV., and is dated 1850. This king, who was the brother of the present Emperor of Germany, tried several times during his life to unite the various little States and kingdoms into one, but he could not at once succeed, although, no doubt, his efforts made union easier in the time to come. Once, indeed, he was offered the crown of all Germany, but he refused it, thinking the offer unfair, as although it came from an assembly which declared itself representative of all the States, still it was not warmly supported by the several princes.

He died in 1861, and was succeeded by his brother, whose head does not appear on the stamps, as he had

the portrait replaced by the Prussian eagle. Under him was formed the North German Confederation, and under him, later, was united the whole of the German Empire. The last Prussian stamp is dated 1867, and the first struck for the German Empire is in 1871.

The kingdom of Bavaria, now also included in the States of Germany, will afford another specimen of stamps marked only with armorial bearings.

For Austria we have, first (1850), the double-headed eagle, whose significance is rather hazy, now that the Emperor can no longer boast a wide dominion over both east and west. Later, the eagle is replaced by the head of Mercury, which, in 1858, is obviously altered (by the addition of whiskers, and the omission of curls) into Francis Joseph, the present sovereign. The poor man looks as dignified as it is possible for a gentleman of the nineteenth century to do, with a wreath of laurels secured by a ribbon round his head. This decoration looks more ridiculous than ever on the stamp for 1861, in which the Emperor's head is a mere silhouette, and the ribbon alone is distinctly finished off.

You will find the double-headed eagle on the Bosnian stamps, and also on stamps issued in that part of Poland which has fallen under the dominion of Austria.

The Emperor of Austria is also, as some of you may be aware, King of Hungary, so that we will look next for the Hungarian stamps.

On some you will recognize again the laurel-crowned head of Francis Joseph; on others you will find a

sealed envelope drawn, on which, in figures, is the value of the stamp, while below is the horn the postman is to blow as a signal of his approach. In all and each you will see the famous Iron Crown of Hungary. To this crown the Hungarians pay a respect deeper almost than to the monarch on whose head it rests.

The Iron Crown has its own castle, its own guards; the greatest ceremonies are used on the rare occasions on which it makes its appearance in public; for the Iron Crown blood has often been shed, and the adventures it has passed through would fill a volume. The Iron Crown received its name from an iron circlet concealed in the gold, and supposed to have been twisted out of one of the iron nails of the Holy Cross which bore Our Lord's suffering form. To all appearance the crown is like other crowns, made of fine gold, and set with precious stones. It was first worn by Agiluph in 591. It has rested on the head of Charlemagne, of the great Charles V., and of that modern historical giant Napoleon I. The latter established an "Order of the Iron Crown," which is still admitted among the Orders of Austria.

I do not remember anything amusing to tell you about the stamp of Holland which bore the head of the reigning king, William III., on the first issue, but now is distinguished by numerals only. You will find the same portrait on the stamps of Curaçoa (one of the West India Islands), of Java, which is the principal seat of Dutch power in the East, and of Surinam, the capital of Dutch Guiana.

The stamps of Luxemburg, some of which also bear

the head of William III., are more often stamped "Duchie de Luxembourg," for Luxemburg prides herself on being completely independent of Holland, whose king was separately and formally invested with the dukedom in 1814.

In the Italian stamps we again find ourselves learning a little modern history, even if it is against our wishes to be bothered with lessons in play-time; for here are Italian towns with Austrian stamps, and we cannot but think, as we place them in our album, of the long dominion of Austria over parts of Italy, of her struggles for freedom under her great minister, Cavour, of Garibaldi, and the happy reign of Victor Emmanuel, *Il ré gentiluomo*, as his people loved to call him.

The stamp of Tuscany, in 1849, which bears the arms of the Grand-Duke Leopold II., reminds us of a time when the countrymen of Dante were suffering under a tyranny as galling as it was foolish. It was in 1859 that the alliance of France with Sardinia offered them an opportunity of escape.

The Tuscans rose in rebellion, the Duke was forced to fly, and the King of Sardinia was chosen by vote as King of Tuscany. The cross of Savoy marks that year on the stamps.\* Later Tuscany and Sardinia were both incorporated in the kingdom of Italy.

The King of the two Sicilies, whose portrait you see on the stamp of 1859, is Ferdinand II., better known

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\* A Naples stamp of 1850,  $\frac{1}{4}$  T, blue, is worth from £5 to £12, and the same with a Savoy cross, from 12s. to 23s.

as King Bomba. He got this name from his ferocious and over-bearing ways. In the year 1848 there had been revolutions and insurrections in Sicily, as there had been in most countries in Europe. In Sicily the Royalists were triumphant, and King Bomba took so bitter and cruel a revenge upon his subjects, that every civilized nation cried "Shame," and France and Great Britain both withdrew their ambassadors from his Court. One cannot help wishing some punishment had befallen this wicked king; but his efforts, cruel as they were, repressed all further attempts at freedom during his life. The spirit of the people was crushed for a time, and it was not until after his death that, finding his successor no better, his subjects again revolted, and, with the assistance of the great Garibaldi, drove Francis II. from the land, and united themselves to the new kingdom of Italy.

One little town in Italy still maintains itself as a separate Republic, and has done so through every change which has befallen Italy, for fourteen long centuries.

This is San Marino, on whose stamp you will see drawn three high mountain tops, crowned with caps of Liberty, and bearing the word *Libertas* beneath.

You must not forget to include in your collection of Italian stamps those which were in use in the States belonging to the Church, or Papal dominions.

The Pope has now no lands belonging to him; they were all incorporated into the kingdom of Italy in 1870, but some of the old stamps are still to be had, and are all marked with the keys of Saint Peter, by virtue of which the Pope claimed the power of

opening Heaven, surmounted by the mitre of the Bishop of Rome.

The earliest Greek stamps are dated 1861, and they do not tell us much in the way of history, as all they have on them is the head of Mercury, in his winged cap, ready to fly off and deliver the letters to any place to which they may be directed.

Close to Greece, in the Ionian Sea, is a little cluster of islands called the Ionian Islands. There is an old stamp still to be had, dated 1859, on which Queen Victoria's head appears. For about five-and-twenty years these islands were in our possession, having been ceded to us in 1814 by the French; but, as we found them much more trouble than they were worth, we made a handsome present of them to the King of Greece, to whom they have ever since belonged.

The Turkish stamps are very unlike any we have yet seen; the first, dated 1862, bears the signature of the reigning sovereign, placed above the crescent moon, which has for centuries been the badge of the Mahometan. This Sultan was the unfortunate Abdul Aziz Khan, the latter part of whose reign was darkened by the Rebellion of Herzegovina. He abdicated his throne in 1876, and was found slain by his own hand a few days later. On all the later stamps you find the crescent and star, so that they are more easily recognised than most.

“Uneasy lies the head that wears a crown.” Our collection is certainly tending to exemplify that saying

of the immortal bard. Here we have already had the portrait of a monarch rebelled against and deposed by his people, a monarch who committed suicide, and we are just about to look at one who was murdered.

This is Michael III. of Servia, whose head you will find on the stamps of 1866 to 1868; he ascended the throne of his father in 1860, but between the abdication of his father, which had occurred some years before, and his own accession, several rulers had attempted the difficult task of wielding the sceptre, only to fail most miserably. It was by the faithful adherents of one of these short-reigned kings that Michael was murdered, and, as he died childless, the title of Prince of Servia was bestowed on Milan, the grand-nephew of Milosh, in whose family, in 1817, the title had been declared to be hereditary.

Prince Milan was only a child when he ascended the throne, but he was proclaimed to be of age in 1872, and has since earned the loyalty of his subjects by his dashing courage in time of war. In the stamp of 1881 you will notice he is represented in uniform.

Another principality in the north-west of Turkey is Montenegro, whose present Prince is Nicholas I.; you should be careful to keep the names of these small princes, for they will be hard to identify in years to come.

Bulgaria was declared independent of Turkey in 1878. Her first stamps, bearing the royal arms, were issued in 1879; a lion rampant, with a crown on its head, and immensely large paws.

In the Treaty of Paris, concluded in 1856, and

which ended the war of the Crimea, it was agreed that the principalities of Moldavia and Wallachia should have from henceforth the power of making their own laws under separate rulers, who should, as long as they owned the supremacy of Turkey, be supported in their rights by the now united powers of Russia, England, and France.

In 1858 these two principalities were united under one ruler, a certain Colonel Cousa, who took the title of Alexander John I., and whose portrait you will find on the stamps of 1865. He reigned only eight years, and then, as so often happens in these disturbed states, a revolution forced him to resign his crown, and it was placed on the head of Charles, the son of a Prince of Hohenzollern; it was during his reign that the name of Roumania was first given to the two provinces. There are two portraits of him; the early stamps represent him as a good-looking young man, with old-fashioned "mutton chop" whiskers, while in the later ones he has grown a beard.

In the Russian stamps we find no variety of portraiture; they are all alike stamped with the double-headed eagle of the dominion. Some are very large and round, but none are particularly pretty.

Finland, a large and important principality of Russia, issues its own stamps. They bear the arms of the country on a shield, with their valuation in kopecks, the Russian coin.

In Livonia, also under Russian government, the stamps are all marked with German letters; there is a curious stamp for 1863, in which the shield,

afterwards filled in with the arms of the country, is left blank.

In Warsaw, the old capital of Poland, the large round Russian stamp is used.

Norway and Sweden happily have known only peace since the time stamps were first introduced. I have nothing to tell you of Oscar I. or Oscar II., whose portraits alternate with the arms of Norway; while the Swedish stamps invariably have the shield with the Swedish arms.

For Denmark there is a stamp with a crown supported by crossed swords. We shall find it used again in the Danish possessions of Santa Cruz, St. Joseph, St. John, and the Virgin Islands.

The Swiss stamps are more communicative about their history.

There is a great deal of variety in their design, and they will want a little care in their arrangement.

Thus, you should know that, although since 1707 the Swiss Cantons had been united as one nation, many of the Cantons remained for a long time really independent of each other, for they were ruled by different laws, taxed by separate councils, and managed often on entirely different plans.

In these times Basle, Geneva, Vaud, all issue their own stamps, some of which are very pretty. Basle has for the device on its stamps a pigeon with a letter under its wing; this is quite a new idea, and would

have made an artistic stamp had the pigeon been well drawn.

Geneva has the city arms, with the motto, *Post tenebras lux*, "After darkness, light." Vaud has also the Swiss cross, but, instead of a shield, encircles it with a post-horn. Neufchatel until 1857 was a dependency of Prussia, but her stamps also bore the Swiss cross, and in that year the King of Prussia released her of all claims.

In 1874 a grand Federal Assembly was held in Switzerland, and it was determined that there should be more uniformity in the laws, religion, and education of the Cantons, and that in all these matters the Federal Assembly should for the future have a greater authority. Since that time stamps have been issued to serve for all the Cantons alike; most of them represent Helvetia, as a robed female figure, holding the shield with the Swiss cross depicted on it in one hand, while in the other she grasps a sceptre; but the envelope stamps have adopted the carrier pigeon, which flies over the Swiss shield, surrounded by the stars of heaven.

The first Belgian stamp has a very fair portrait of Leopold I., who continued to reign until 1870, and whose face grows visibly older as the different years bring out fresh portraits. This king was the first King of Belgium. For a short time in the beginning of this century Napoleon I. had made French provinces of Belgium and Holland, and when, after his defeat at Waterloo, his conquests were once more re-distributed, the Netherlands (as Holland and

Belgium were called) were at first united under one monarch ; but this arrangement was not found to answer. The Dutch were insolent and overbearing towards their neighbours, and at last the Belgians rebelled, and, after a short war, a fresh treaty was arranged in London, and Prince Leopold of Saxe-Coburg was offered the crown of Belgium.

He was the first Protestant king who had ever ruled over Roman Catholic subjects. His reign was a prosperous one, and his son, Leopold II., is now on the throne.

Three monarchs have reigned in Portugal already since stamps were first introduced.

The woman's head on the stamp of 1853 is that of Donna Maria II. A very disturbed and unhappy reign she had, and I daresay she would have been thankful enough could she have seen another head on the stamps, and felt she was no longer Queen. She experienced three times the horrors of revolution.

She was succeeded by her son, Pedro VI., and he, in his turn, was succeeded by Louis I., the reigning king. The latest portraits of Louis I. on the stamps are, curiously enough, more prepossessing than those of an earlier date.

A special stamp is used by Portugal in all her foreign possessions. It is a crown within a circle, with the name of the place clearly printed above.

Cape Verd, Senegambia, Guinea, Angola, Mozambique, St. Thomas and Prince's Island, and the Azores, are all Portuguese possessions.

You will find a great variety of Spanish stamps, and I daresay you have discovered by this time that variety in stamps betokens disturbance in the country. Our own stamps, for instance, have never been altered at all, as far as the type is concerned, though, of course, there have been little differences of colour and shape introduced. Now certainly, few sovereigns have had more prosperous reigns than Queen Victoria. How different is the case of Spain !

Isabella II. ascended the throne of Spain in 1838, on the death of her father. For her sake he had abolished the Salic law, which prevents women from holding the sceptre, and her rights were at once acknowledged by the leading powers of Europe. Her uncle, Don Carlos, however, disputed her claim to the throne, and a civil war ensued. Isabella was only ten years old at this time, and her mother was made Regent.

In 1845, Isabella was married to her cousin, Don Francisco d'Assiz. She was then fifteen, and the stamp issued in 1850 represents her at the age of twenty. I do not know that she was ever considered beautiful, but, I think you will agree with me, she could hardly have looked so old and ugly at twenty as she is made to do on the stamps !

In 1854, the arms of Spain replace the Queen's portrait on the stamps. This was a most disturbed year in Spain. The regent mother had made herself so unpopular that a ministry could only be formed on condition she was banished from the kingdom. In 1855, peace being restored on these conditions, we again find the Queen's portrait on the stamps.

Some of the early Spanish stamps are worth £10 or £12, and will be beyond your reach.

It was unfortunate that as the Queen grew older she became more and more unpopular herself. She oppressed the people, and, amongst other things, gave great offence by insisting that the education of the young should be placed entirely in the hands of the Jesuits. Discontent brought revolution in its train, and, after repressing several unsuccessful risings, the Queen at length found herself defeated by the people, and she was obliged to fly from the country. This was in 1868, and in that year you will find the type of the stamps completely altered.

The Revolutionists entered Madrid, declared the throne void ; they then busied themselves in arranging a new constitution, they suppressed the hated Jesuits, proclaimed a free press, and declared that they would have a new king.

The first stamps they issued bore merely the figure of their valuation within a circle; but the next are stamped with the head of Liberty.

The crown of Spain was offered to several princes, but was at last accepted by Amadeus, the second son of Victor Emmanuel, of Italy ; and after a few stamps with again only numerals on them, we find (in 1872) a few with the handsome head of the new King.

Amadeus reigned little more than two years, and then resigned the crown, which none but he had been willing to accept, and which he found too heavy to wear. His reign had been a troubled one, and, on his resignation, the Spaniards determined to try whether they could not get on better under a Republic.

About this time a variety of stamps were used in Spain.

The Republicans issued some on which a mural or city crown replaced the crown of royalty, while others had the Spanish arms, and others, again, a seated figure of Liberty holding scales in her hand; while the Carlists, or supporters of Isabella's uncle, who still struggled to seat Don Carlos or his son on the throne, issued stamps of their own, with the head of their chief imprinted on them. These were once scarce, but lately large numbers have been found, and they vary from 2½d. to 10d.

In 1875 the Spaniards, finding themselves less happy under a Republican rule than even under that of a despotic monarch, offered the crown to Alphonso, the young son of Queen Isabella, who had been passing his youth in England.

He ascended the throne, under the title of Alphonso XII., in 1875, and from that date until 1885 you will find various portraits of him on the stamps. He died in the tenth year of his reign, and left an infant heir to the throne. I have not seen any stamps bearing the effigy of the baby-king, and I do not know whether any are yet in existence.

You will find Spanish stamps used in Cuba, in Fernando Po, in Porto Rico, and in the Philippine Islands. Stamps for the Philippine Islands of 1854 and 1855 have a curious engraving of Queen Philippa's head, and some have been sold for £100.

We have now passed in review all the European, and must start a fresh part of our book for the smaller collection of Asiatic and American stamps.

A curious stamp was issued by Shere Ali, the conqueror of Cabul, to be used in that city. It is a round stamp, with a tiger's head in the centre, and the date in Arabic.

"Cabul stamps, although of recent date (1870-75), are, as a rule, expensive, ranging from 8s. to £4, and if a V and R are engraved at the top angles, a dealer will give you £6 for one."

In all the Chinese stamps you will be able (*if you know it beforehand*) to decipher the Dragon, the emblem in that country of royalty, and the reputed founder of the royal race.

The Japanese are more difficult to understand, and, indeed, most of the devices seem purely fantastic. Thus, on some of the stamps you will see a flower; on others a peacock; on some an attempt at a landscape, in which sun and moon both appear to be shining at once; while others have long-billed birds striding about the foreground.

Siam is a large slice out of the natural boundaries of India, which owes allegiance to the Emperor of China. It is, however, to a great extent independent, and the portrait you see on the stamps is that of the King. The crown is not hereditary, but each monarch has the power of choosing his own successor.

On the first Persian stamps (1875) there is a wonderfully vain-glorious device—a fierce-looking lion wields a scimitar, while the sun of glory rises large and splendid in its rays behind him.

In 1877 the head of the Shah was substituted. This Shah is named Nassr-ed-Din, and he ascended the throne in 1848 ; some years ago he came to pay us a visit in England, and the blaze of the diamond which you see in his fez excited an immense amount of admiration. London society went mad about him, and "Have you seen the Shah?" was the one question of the day. Many amusing stories were told of the discomfort he experienced in the land where everything was strange to him ; people said he could not eat our food, or sleep comfortably on the high bedsteads ; that he found our music all discord, and I know not what besides. He went home with many reforms in his head for Persia ; I believe the introduction of postage-stamps was amongst them, and was one of the few he succeeded in carrying out.

During his reign Persia has made several valuable acquisitions of territory ; amongst these are Seistan and Kohistan ; and for an Eastern sovereign he has already enjoyed a remarkably long reign.

Before looking at the few African stamps which still remain to be classified, you should insert one of those used for letters posted in the Suez Canal.

The Suez Canal, while it is open to all nations, belongs to none. It was planned by the French engineer, M. Lesseps ; in 1858 he formed a Company for the purpose of raising funds sufficient to carry it out. Half the shares were taken in France, and only very few in England. In 1875, by a master-stroke of policy, the English Government bought from the Viceroy of Egypt 176,602 shares, so that we have now a considerable interest in the Canal.

The Canal runs nearly a hundred miles, as it extends from Port Said to Suez; it took fifteen years to complete, and it shortens the distance from London to Bombay by twenty-four days journey.

The stamp is, appropriately enough, a ship steaming through the ocean.

Have you got any Egyptian stamps, I wonder?

There is no mistaking them. They are quite unlike any other stamps in the world. Curious it is to see on so modern an invention as a postage-stamp the head of the Sphinx, and the picture of one of the Egyptian Pyramids!

Ancient and modern history seem blended together. The Sphinx is so old that we do not even know its history.

You fancy it is meant to represent the monster of which you have read in your Greek mythology, the riddle-asking Sphinx; but no, the Egyptian image is older even than Greek mythology.

Let us look at it a minute as it appears on the stamp.

You can see how large it must be by comparing it with the pyramid in the background. It is, in fact, fifty feet in height, and one hundred and fifty feet in length. The whole of the body is made of one piece of stone, but the paws (which are not visible here) are made of masonry. In the hieroglyphics of Egypt it is always called "Master."

The pyramid which you see behind is generally supposed to have been built either as a sepulchre or for religious purposes. Its shape was emblematic, the

broad base being significant of the beginning, and the pointed termination of the end of man's existence.

All the pyramids are supposed to have been built at least two thousand years before the Christian era. Under many of them is a sepulchral chamber, which was first hewn out of the rock ; this was done during the life-time of the king for whom it was intended, and a passage was kept open to it while he lived ; as soon as he was dead he was laid inside, the passage was bricked up, and the work finished off.

The pyramid here represented is made of stones so large that it is said to have furnished ten years work for 100,000 men to build a causeway strong enough to carry them.

On the West Coast of Africa is the Republic of Liberia.

This bit of land was bought in 1820, at a fair price, by the American Colonization Society, who presented it as a settlement to the slaves liberated in their country, but still shut out from their political rights.

It was declared independent in 1847, and is now in a very flourishing condition.

The stamp of 1860 represents, artistically enough, Commerce, as a fair damsel, seated, spindle and distaff in her hand, by the shores of the sea ; there is also a local stamp, for inland postage, with a pretty design of palms and birds.

Another African Republic is the Orange Free State in the South ; it is a Dutch settlement, and the stamp is a little orange-tree with a device of post-horns beneath its branches.

Before proceeding to arrange the North and South American stamps we will put in its place the stamp for the independent island of Hayti, one of the Leeward West-Indian group, and the stamps for the Sandwich Islands in the North Pacific.

The Hayti stamp is marked with the head of Liberty.

This Island was called by the Spaniards San Domingo, although Columbus, the first discoverer, had dubbed it *Españolo*, because it was the first Spanish Colony in the West Indies. The Spaniards treated the natives very badly, and they must have rejoiced much when part of the Island fell into the hands of the French, with whom it prospered.

On the outbreak of the French Revolution a cry for liberty rose amongst the natives, and, headed by Toussaint L'Ouverture, they rebelled and freed themselves of both Spanish and French masters.

Toussaint L'Ouverture was the first President of the Republic of Hayti, which now resumed its native name.

Many disturbances have since taken place, and the island is now divided into two separate Republics, the Republic of San Domingo in the east, and that of Hayti in the west. The Sandwich Islands are a cluster of islands situated in the North Pacific, the largest of which is Hawaii.

The progress of civilization in this island was chiefly due to King Kamehameha III., whose portrait you will find on early stamps, and who died in 1854, after a reign of thirty years.

He was succeeded by Kamehameha IV., who mar-

ried Emma, the daughter of John Young. This King died in 1863, and in 1865 Queen Emma visited England.

The Princess Victoria, whose head is on one of the stamps, was, I believe, a daughter of Tamehameha III., and was named after the Queen of England.

Tamehameha V., who died in 1872, was succeeded by one of his chiefs, Prince Leleio-Hoku ; but I do not know anything interesting to tell you about him, and it is high time we began to look for American stamps, for this chapter is already longer than any of the rest.

Some of the stamps of North America we have already seen ; they were those of our Colonies in Canada ; now we will examine the stamps of the United States.

The first, issued in 1847, bear the portrait of George Washington, the hero of America. You *ought* all of you to know something about this great man, but I daresay, as a matter of fact, you only know that such a person once lived in America, and that, as a child "he never told a lie."

That is the sort of traditional knowledge children have of the great men of other nations.

Well, I have not time to-day to give you anything more than a slight sketch of his life, but I hope you will try and get it filled up, for Washington is a character worthy of study.

He was born in 1732, and was the great-grandson of one of the early colonists.

His first profession was the navy ; but the perils

and dangers of the sea made his mother so unhappy that after a trial of three years he gave it up, as she could not accustom herself to the risk he ran.

He next entered the Army, and soon distinguished himself in action ; so much so that at the age of nineteen he was already a major.

Soon after the war with England broke out, Washington was appointed commander-in-chief, and a famous commander he made.

As you know, the British were defeated, and as soon as peace was proclaimed a federal government was formed, of which, in 1793, Washington was invited to be the President.

He was three times re-elected, and died in 1797.

Another American hero was Benjamin Franklin. His head is on the stamps of 1859.

He lived at the same time as Washington, and was famous both as a philosopher and as a statesman.

He began life rather like Dick Whittington ; for he went to London to seek his fortune. He went all the way from America, having (so he believed) in his pocket letters of credit to various merchants. These, however, on his arrival, turned out to be mere private notes to the various gentlemen, and of no use as introductions.

This was a grievous disappointment. But Franklin was not daunted. He managed to procure work, and he devoted all his spare time to study. He was the inventor of the lightning conductor, and he was the first to discover electricity in lightning.

In 1759 his fame had become so great that he was

appointed agent for Massachusetts, Maryland, and Georgia, and when the Revolution broke out he filled the office of American Representative in London.

In 1774 he presented to the King the petition of the Congress (the stamp of 1869 represents him so doing), and he was employed in diplomatic service in France and England during the greater part of his after life.

He died in America in 1787.

The stamp of 1861 represents the landing of the first Colonists from the *May Flower* in 1620; and the envelope oval stamps of the same year bear the portrait of Adams, the second President of the States.

Other stamps have pictures of the aborigines, both male and female; while others, again, have portraits of the later Presidents, amongst whom is conspicuous the unfortunate Garfield.

A curious stamp is that called the Centennial; it is divided into two; on the upper half is the date 1776, and shows the postman, in old-fashioned attire, galloping on his road from town to town; while the lower, with the date 1876, shows the mail-train tearing along at full speed, while the letters are being lowered into the car.

Between North and South America lie the independent Republics of Central America. These are Costa Rica, Nicaragua, Honduras, San Salvador, and Guatemala.

Costa Rica is the most southern state of the Republics of Central America. It was first discovered by

Christopher Columbus, who gave it the name of Costa Rica, or, "The Rich Coast," because he saw so much gold-dust and gold ore in the possession of the natives. It has been a republic since 1823.

Costa Rica boasts many high volcanic mountains, including those of Orose, Votos, and Cartago; from the summit of the last you may see the shores of the Atlantic and the Pacific oceans. These three mountains are designed on many of the stamps, and are represented as being exactly between the two oceans. The letters U. P. U. stand for Union Postale Universale.

Later stamps bear the head of the President.

The Republic of Nicaragua extends from the Pacific Ocean to the Caribbean Sea.

The mountains in this State are not so high as many in that continent, but they make a great show on the stamps. In the central mountain you will see a gigantic cap on a pole. This is the cap of Liberty, very absurdly represented.

New Granada (which has local stamps bearing the city arms) is a city of Nicaragua.

Honduras has stamps with the arms of the Republic—namely, a mountain crowned by a cap of Liberty, under a sort of arch, and also later ones with the head of the President.

The stamp of San Salvador encloses within an oval a representation of the volcano of that name emitting clouds of smoke.

Guatemala, the last of these republics, is both beautiful and fertile; it has a variety of stamps, which are worth procuring, as they are unlike others.

The first (issued in 1871) bears a flaming sun rising

over a shield, on which is drawn a mountain with a cap of liberty ; the next (1875), represents Liberty as a woman crowned with laurels.

Then (1878), as a complete contrast, we have the head of a South American female in war-paint and feathers, certainly a far more likely portrait of Liberty than the decorous Roman head which preceded it.

In 1880 we have a bird, which, if it is meant for a carrier-pigeon, strongly resembles a green parrot ; and then we revert to the Roman Liberty.

A very large portion of South America is occupied by the fourteen provinces which form the Argentine Confederation.

The Government of this Republic is representative, and the legislative power is vested in two chambers. The head of the executive is called the President, and his term of office is six years.

The earliest stamp was issued in 1858 (before Buenos Ayres had joined the Confederation), and is one of the worst designed you will meet with in all your collection.

Within a sort of soup-plate two hands are clasped, holding between them the cap of Liberty ; while over the soup-plate peeps the head of the first President, surrounded with a halo of spots.

This ridiculous design was kept until 1864, when it was replaced by the head of President Rivadavia.

As soon as Buenos Ayres joined the Republic its capital became the capital of the Confederation. Before that period it had issued two stamps of its own ; the first bears a steamship as an emblem of the vast trade carried on by Buenos Ayres throughout the

world; while the second is a female head decorated with the cap of Liberty. The steamship stamp is now worth £3.

Bolivia is the same district in South America which formerly went by the name of Upper Peru; it is now called Bolivia, after General Bolivar, who, in 1825, drew up the constitution of the Republic, after the glorious battle of Ayacucho had secured the independence of the colonists, who, up till then, had owed allegiance to their mother country, Spain.

The first stamp had an eagle for design, but the next issued are much prettier. Within an oval, surrounded by trophies of flags and stars, is an artistic sketch of the Andes; in the foreground wanders a llama, a sort of goat, whose hair furnishes an important element in the commerce of the country, as it can be woven into beautiful cloth.

In 1871 another stamp was issued, representing justice distributing her rewards blindfold; and later still is another design much less artistic.

In this the stamp is divided into two; the upper part consists of trophies of flags behind an oval on which a very tame llama is standing against a rough background of triangular hills; while the lower shows an open book inscribed *La Ley*, or The Law.

Brazil is a vast empire in South America, containing twenty-one provinces, ten of which, taken separately, would each exceed Great Britain in extent; yet how very small a place in our imaginations does the far off country of Brazil hold.

It was discovered by one of the companions of Columbus in the year 1500, and was claimed as a

possession of Portugal under the name of Santa Cruz ; but later this name was changed to Brazil, brazil being the native name for a certain red weed which grows in great abundance throughout the land.

On the invasion of Portugal by the French in 1808, the King of that country, being hard pressed, bethought him of his vast dominions in the New World, and, sailing to Brazil, he set up his court there and governed Portugal from South America ; on the fall of Napoleon, he returned to Lisbon, leaving his son as his vicegerent. A great many advantages had accrued to Brazil from the temporary presence of its sovereign, and the great men in Portugal felt rather jealous of the rival kingdom ; they entreated the King to recall his son, but Brazil would not suffer him to depart. In 1822 Brazil declared its independence, proclaiming the Vice-Regent, Emperor ; the head you see on the stamps is that of the first Emperor's son, to whom the throne was resigned in 1840. Old Brazilian stamps, with slanting figures, 180, 200, and 300 reis black, are valued from 16s. to £2.

The first stamp of Mexico was issued in 1856. At that time the Spanish yoke had not long been shaken off, and the young Republic was in a sadly disorganized condition. The election of each President was a signal for civil war, and although the conflicting parties were ready always to unite against the common foe, yet between each struggle with Spain, Mexico weakened herself with internal war.

The head you see on the first stamp is that of President Juarez, a man of great talent, and of more popularity than others who had filled the office, but

yet not possessed of power sufficient to enable him to keep in check the quarrels and discontents of the varied races over which he was placed.

No less than thirty-five different languages are spoken within the boundaries of Mexico, and that alone will give you some idea of the difficulties against which its rulers have to contend.

In 1864, Mexico being thoroughly exhausted by internal disorder, and by an unsuccessful war with the United States, it occurred to France to endeavour to establish a friendly Empire in the place of the Republic, and after some diplomacy she succeeded in establishing the Austrian Arch-duke Maximilian as Emperor of Mexico.

The portrait of this monarch you will see on the stamps used during the year 1866. Maximilian had not been eager to assume the crown, and it was only after many entreaties, and in the full belief that his efforts to restore peace to the country would be backed up by his French allies, that he at last consented. He had been told that friends and well-wishers were numerous already, and that his arrival would be hailed with delight.

He was in every point grossly deceived. His friends were few, the Republican party gathered strength every day, finally Juarez rose in revolt, and the unhappy Emperor found himself in a strange country surrounded by foes.

In vain he implored France to come to his help. The Empress, his wife, went personally to Europe to entreat assistance for him ; but all ears were deaf to her prayers, and the anxiety working on an excitable brain wrought havoc—before many months were up

she was mad, and she has never recovered her senses. The unfortunate Emperor fought bravely against his fate, but his enemies were not more cruel to him than his friends; deserted by his allies, he was betrayed by one of his own generals, and being delivered to the Republicans, was shot.

Juarez again became President of the Republic. His face, grown harder and more cruel, reappears on the stamps in 1868; but Mexico was not the happier for the change.

Long warfare involved heavy taxes, heavy taxes brought discontent; and the four years of the Presidency of Juarez are a chronicle of insurrection.

He died of apoplexy in 1872, and was succeeded (as you will see on the stamps) by Leon de Tejada. He, in his turn, was deposed from office in 1876, when the portrait of his successor, Lerdo, appears on the stamps. After Lerdo, no more portraits appear; the stamps are now marked only in numerals.

It is not without reason that the blazing sun has been chosen as the fitting emblem of Peru. On one portion of the Peruvian coast no rain has fallen within the memory of man, and on most of it a shower of rain is considered as little less alarming than an earthquake.

Fortunately rain visits the hills, and copious streams descend from them; also a thick mist sometimes falls and irrigates the earth. The mountains you see on some of the stamps are the Andes, the heads of which are covered with snow, although the western slopes are green with vegetation.

Llamas, alpacas, and vicunas, are all important to the commercial enterprise of Peru, and are to be found in the hills.

Railroads traverse the greater part of the country. You will find the mail train filling the upper half of some of the stamps.

The stamps of 1882 and 1883 require a little explanation.

You will see on them the Peruvian sun half obliterated by the Chilian arms.

In 1879 Chili declared war on the Republic of Peru, her pretext being an alleged offensive treaty concluded with General Bolivar, but her real object was doubtless spoil, as Peru was known to be in a weakened condition after long warfare with Spain.

The Chilians gained a decided naval victory early in the war, and as the possession of the sea in this case is nearly the same as possession of Peru, they soon succeeded in desolating the coast, annihilating the army, and occupying the capital.

The Chilians remained at Lima from January 1881 to October 1883 ; then a treaty was signed, by which the province of Tarapaca was ceded to the conquerors. Tacna and Arica are also to be occupied by the Chilians for ten years, and then allowed to vote for either Government.

It was during the occupation of the capital that the stamps with the Chilian arms over those of Peru were issued.

Chili has chosen the head of Christopher Columbus, the discoverer of the New World, for her stamp.

This Republic is considered the best regulated of all those in South America.

Other independent Republics of South America are Ecuador, Uruguay, Paraguay, and Venezuela.

Corrientes, which has a stamp of its own, marked with a head of Liberty, has lately been united to the Argentine Republic.

Ecuador has a stamp not unlike that of Peru—an oval, between flags, containing a landscape ; but it is very roughly drawn.

The stamps for Uruguay are issued in Monte Video, the capital, and bear the name of that city. It has been an independent Republic since 1830. The first stamps are marked with a sun, later issues have the arms, while some have portraits of the Presidents, who are not, however, of sufficient public interest to be worth noting.

Paraguay, like most of the South American States, was originally a Spanish colony, and, also like them, its history for the last hundred years has been one of perpetual trouble. Republic has succeeded republic, and constitutions have been altered every dozen years. The first stamp was not issued till 1870, and it bears a lion walking erect, with a pole holding a cap of Liberty.

Venezuela is a Republic founded in 1831, by secession from the other members of the Free State founded by Bolivar, within the limits of the Spanish colony of New Granada. Some of the later stamps bear the head of the President ; the earlier ones have a rough shield with arms engraved.

The only remaining American States are those of

Antioquia, Cundinamarca, Panama, and Tolima; all these form part of the United States of Columbia, and all issue their own separate stamps.

Early Antioquia stamps contain a shield surmounted by an eagle. In 1875 this was replaced by the head of Liberty, and then varied by the head of the President, or an eagle. They are all clearly marked Antioquia, and, therefore, easily arranged.

Cundinamarca, Panama, and Tolima, are all somewhat similar, but are also clearly named, and not difficult to distinguish.

Dear children, I am afraid as I glance through this chapter that you will all vote it rather dull. I am sorry if it is so. I have done my best; but, do what I will, I cannot make stamps romantic—they are too modern. I have told you what they tell me as I look at them, but they do not whisper exciting tales in my ear; their talk is rather of finance, of commerce, and of the various advantages and disadvantages of a republic, a limited monarchy, or a despotic empire. As a collection, stamps are more interesting for what they will be than for what they are. Years hence the pictures on them will be of historical value (at least, those which are good portraits). Meanwhile, this Hobby Horse has one great advantage—he is the very cheapest you can possibly have. And with this great compliment we will leave him.

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## CHAPTER VI.

ODD HOBBIES.

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WE have been very serious and learned lately, but to-day I will wind up my lectures to you with a few words to the little ones, about some odd Hobby Horses I have known.

I think I mentioned in my preface that soon after I emerged from childhood my parents removed from the country and took a house in London, and one consequence of this change was that a great many of our precious Hobby Horses were for ever banished to the dust-hole.

Now I always like to draw a moral, and I must say that if we had only kept our "Horses" well groomed, I don't believe we should have been compelled to part with them; but they were all so unkempt and so dirty that I don't wonder my mother was glad to get rid of them.

To drop our metaphor and come to plain facts, you might have found seals mixed with coins and stamps invading the crest-book, so that the only

chance of bringing order with us into the new home seemed to be to make a general clearance.

Rubbish as they were, I often wish I had still in my possession some of those old collections. I will tell you about a few of them to-day, and the little ones shall judge whether any of them are worth copying.

What do you think of a collection of trade-marks?

A younger sister of mine, when she was about eight years old, bought a little book in which to keep every trade-mark she could find; as money was scarce in those days, all she could afford was a common paper account-book, but as she was very economical of paper she managed to get a great many trade-marks into that small space.

And what a variety there were!

I wonder if you ever notice the trade-marks on the little things you buy.

There was the Noah's Ark on Bryant & May's matches, that was one of the first in the book; then there was a very pretty little picture of a nest of young birds with mouths open, waiting to be fed with "Mellin's Patent Food"; there was the milk-maid with the pail on her head; she had been milking the Swiss cows, if I remember rightly, and was about to preserve the milk and send it over in a condensed form to England.

Waukenphast's Boots have a capital punning trade-mark, a tall and gaunt man "walking fast," and reminding one of the legend of the wandering Jew.

There were an immense number of lions and griffins, but I don't think we ever troubled ourselves to keep

many of them, for "trademarks" are such an extensive collection that one can afford to be a trifle fastidious.

The most interesting way to arrange trade-marks is to have pages devoted to the different trades; it is marvellous what varied ideas are suggested by even such a simple thing as a reel of cotton. And indeed a trade-mark cannot be a very easy thing to invent; it must unite in itself novelty, lucidity, and (if possible, but this is rare) artistic beauty.

When I was a little girl, advertisements were invariably hideous; but now-a-days a very pretty scrap-book might be filled with them, if you are careful only to choose those which are worth preserving.

Some of the political advertisements are really clever portraits; the "Argosy" braces have had some capital pictures of that sort. You ought, of course, to try and get hold of some of the advertisements drawn a few years ago by the artists of the Royal Academy. Some of these gentlemen were so distressed one year by the hideous advertising pictures which clothed every blind wall in London, and which, they declared, were sufficient to corrupt the artistic feeling of every man who looked at them, that they agreed to offer their services as designers of advertisements, and about half a dozen pictures appeared with the well-known signatures of Marks, Herbert, and others, attached to soaps and various useful articles of this sort.

The prettiest of all, I think, was one by Stacey Marks, representing two old monks in the act of shaving, with the legend beneath: "Cleanliness is next to Godliness."

Since that time there has certainly been a marked improvement in the designs of advertisements, although no more R.A.'s have been tempted to compete.

I was particularly struck with the picture of the little castaway who "with the forethought of her sex took a bit of Cleaver's soap and washed herself ashore." The soap advertisements have always been some of the prettiest; but advertisements, like trademarks, are a very large collection, and want careful weeding.

A little girl I once knew collected the names of taverns. I did think that was an odd idea, yet when I volunteered to help her I was surprised to find how interesting the pursuit became; how oddly certain names recurred again and again in certain localities, and how taverns opened in the same year, in widely different parts of England, would all be called by the popular hero of that year.

Years afterwards I met with a book which had for its subject the sign-boards and names of old English taverns, and no end of amusing information about my old friends did I gain from it.

There were one or two names which had often puzzled me, which I found here explained. "The Goat and Compasses" was one; what could a goat have to do with compasses?

Why, nothing at all!

In Puritan days a favourite motto over the gate of an inn was this: "God encompasses us," and this, in later times, had actually been corrupted into the "Goat and Compasses."

Then another was the "Bull and Mouth." That is

a very common name; it originally stood thus—Boulogne Mouth (entrance of Boulogne Harbour), and was first used as a sign when the English lost their footing in that town, but the meaning having escaped the memory the words were changed.

The origin of the Chequers I have already explained; the Moor's Head, the Wild Man, and several of the animal signs, the Lion, the White Horse, &c., have a heraldic origin, and were put up in compliment to the arms of the landowner or squire.

An amusing collection may be made of odd names. Dickens is said to have always noted down any curious name he saw, and all the odd names he uses in his novels were gleaned in this way; he hardly ever drew on his imagination for a name. To my London readers one or two odd names will be familiar; "Longman and Strong-i-th'-arm," "Giddy and Turner," "Waukenphast." Then I once saw an undertaker's shop with "Bury'em" for name; and a very good old English family rejoices in the surname of Pyne-Coffin.

Of course if you go a little farther and try and discover how the name came to be bestowed on the family, you come once more round to our old art of Heraldry; but even without this, the collection is entertaining.

Some fifteen years ago I recollect seeing a little printed book (I am not sure that it was ever published), with a classified list of all the names of the clergy.

There were the coloured clergy—

Green,      Black,      White,      Grey, &c.

The happy clergy, in a state of—

Bliss,      Peace,      Joy, &c.

The virtuous clergy —

Virtue,            Goodenough,            Wise, &c.

The poor clergy, who possessed only a—

Penny,            Farthing,            Ha'penny.

The moneyed clergy; these were —

Rich,            Money, &c.

The bad clergy —

Shy,            Cunning, &c.

And so on through quite a varied list of names.

Collections of the names of streets often furnish some interest, especially if you can in any way trace their history. Of course London furnishes the widest field. We all like to hear the story of pretty Mary Davies, the dairymaid, who lived in a farm near the house of Lord Grosvenor, and who became the young Lord's wife, and has given her name and that of her farm to the streets around Grosvenor Square.

Equally romantic tales are attached to many of the streets in country towns, and to discover them requires only a little trouble; they are well worth collecting, for they will soon be buried in oblivion.

Old epitaphs have often been collected; to be of much interest they should be those you have actually seen yourself, for you cannot always be sure of the authenticity of those you meet with in books. I am often sorry I did not copy some strange old epitaphs which I remember seeing years ago in Whitby; they were then fast disappearing, rubbed out by age, and I fear they must now be undecipherable.

Here is a curious one which was repeated to me the other day :—

She did but little harm, and little good ;  
She could have done much better if she would.

Certainly that epitaph does not err on the side of flattery.

I have written this book chiefly with a view to town children, and I have purposely avoided mentioning any collection which would illustrate a branch of natural history.

But though it may be impossible for a town-bred child to collect butterflies, bird's eggs, flowers, or shells, yet I should strongly recommend every child, when even for a few weeks in the country, to gather up and treasure any natural curiosity it may find, and place it carefully in what I should call the "Museum."

Every house ought to possess a "Museum," even if it is only one shelf in a small cupboard; here, carefully dated and named, should be placed the pretty shells you gather on the sea-shore, the old fossils you find in the rocks, the skeleton leaves you pick up from under the hedges, the strange orchids you find on the downs.

Learn what you can about each object before you put it in the museum, and docket it not only with its name, but also with the name of the place in which you found it, and the date; many a happy memory will the museum bring back to you years hence, when you and your brothers and sisters, now a happy, even if at times a quarrelsome little party at home, will be

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scattered far over the wide world in homes of your own. For, after all, the greatest delight which a collection of any kind can afford is the memory of the days in which it was formed; the happy holidays spent in "arranging"; the bright birthdays, which added as a gift some longed for specimen; the little squabbles and arguments over doubtful treasures; the new ideas gleaned in "reading it up."

That such tender and peaceful associations may gather about all your Hobbies, and may refresh you in times of worry and distress in the years to come—that they may be to you a link with the past and a bright spot in a happy life, is the sincere wish of your friend—

THE AUTHOR.

THE END.

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